

THE SAN FRANCISCO
**BAY
GUARDIAN**

SINCE 1966, THE WEEKLY NEWSPAPER OF SAN FRANCISCO AND THE BAY AREA.
MARCH 5 THROUGH MARCH 12, 1976. VOL. 10, NO. 22.

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THE SAN FRANCISCO
BAY GUARDIAN

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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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LETTERS

A GRATEFUL MALE

Re: Ms. Butler's article on 'The Women on Wheels' concert featuring Adam, Christian, Near and Williamson [Guardian 2/27/76], I wanted to express my gratitude that the collective decided to "allow" men to attend.

Sexual politics aside, each of these women communicate who and what they are in their music. Each has something important to share and each shares it in a most appealing, talented way.

It would be a shame not to allow men to enjoy the vitality and sincerity expressed in being a part of such dynamic concerts.

Mike Lippit
Albany

A 'BRUTAL REGIMENT'

We protest the notice of the Black Watch Regiment musicians in the Guardian's [Friday to Friday] announcement section [2/20/76]. The Black Watch is one of the most brutal regiments stationed with the British Army in Northern Ireland, harassing and terrorizing thousands of Irishmen and women. Once again, the Guardian's claim as a progressive newspaper is severely damaged.

Dan Shea
Ann Devlin Irish Rep. Club
San Francisco

JIMMY CARTER'S FRIENDS

Democratic presidential candidate Jimmy Carter deserves far more consideration than you gave him last week in reprinting a February 14 New Republic article by Reg Murphy [Guardian 2/27/76], former Atlanta Constitution political editor and long-time Georgia adversary of Jimmy's.

Possibly you can't be faulted for using a convenient source like Murphy, presently editor/publisher of the San Francisco Examiner, in seeking to understand Jimmy's victories in Iowa, Oklahoma, Maine and New Hampshire. But how can you give credence to an article that relies for its understanding of Carter on the "sagacious" views of another former Georgia governor and bitter opponent, Lester Maddox?

Besides Murphy, another Georgian that you might have contacted about Carter is Martin Luther King, Sr. "I'm glad to have the opportunity to be alive to say a word about a man who means so much to all of us," King, Sr. said when he endorsed Carter. "If he were elected President of the United States, we'd have one of the finest we've ever had."

You also might have contacted Andrew Young, formerly Martin Luther King Jr.'s chief aide and now a Congressman from Georgia. In a recent letter to the Village Voice, Young said of Carter, "he is one of the finest products of a most misunderstood region of our nation."

Maddox recently took his "stop Carter" campaign to New Hampshire, repeating charges like those made in Murphy's article, calling Jimmy a liar. You might recall what Carter press secre-

tary, Jody Powell, said about those charges: "Being called a liar by Maddox is like being called ugly by a frog."

Perhaps no politician can avoid developing enemies in his public life. If you insist on judging Carter before listening to him, you would do much better by noting those Georgians who oppose or support his candidacy.

Paul Donaldson
Jimmy Carter Campaign
San Francisco

'SELL-OUT OF ALTERNATIVE EDUCATION'

Heliotrope (the "Open University") administration's policies of social and sexual discrimination [Guardian 2/27/76 and 5/17/75] are almost as ironic as they are tragic.

The concept of the "free university" grew out of the Free Speech Movement in Berkeley over a decade ago to liberate education from just those kinds of elitism and repression. Heliotrope, more than any other "free university," has capitalized and profited financially from identification with this concept.

Heliotrope's exclusivity may be related to the fact that Heliotrope is to be franchised nationally (like McDonald's hamburgers), and its owners are afraid that gay or politically activist classes might

be offensive to their Southern or Midwestern audiences. Mass-produced classes would be a sell-out of alternative education, to say the least.

But to keep Heliotrope's failure in perspective, consider that there are at least six other "free U's" in the Bay Area alone (there are hundreds nationally): Orpheus, Lifeskool, Communiiversity, Lavender U, Breakaway and the Open Education Exchange.

Bart Brodsky/Janet Geis
Coordinators, Open Education Exchange, Oakland

KEEP IT LOCAL

I was surprised to see the Guardian reprint Murphy's personal attack on Jimmy Carter. It is not so significant that the New Republic retread is a thoroughly subjective diatribe. It is significant that the Guardian stoops to rely upon the bland talents of the rival Examiner's editor instead of more vigorous, independent journalistic talent.

The Guardian arena is the Bay Area. Many readers, such as myself, depend upon it to watch local politics which other papers (Nolan and Wright excepted) studiously ignore.

Keep it local and nonideological, and we are all better off.

Thomas H. Crawford
San Francisco

People's politics . . .

On March 8, 1910, women garment workers in New York City marched and struck for better working conditions and the right to vote. Ever since, March 8 has been International Women's Day, a worldwide radical day of support for women's rights. Ways of Meringue and the Berkeley-Oakland Women's chorus will sing, and workshops on the Equal Rights Amendment, self-help, abortion, lesbians and other topics will be held March 8, 10 am-10 pm, at Pauley Ballroom, UC Berkeley, 849-3318, free. There'll be a rally for childcare at noon, and Malvina Reynolds will sing at 7:30 pm. The International Women's Day Coalition, which seeks to point out the relationship between sexism and imperialism, is sponsoring a march on March 6, 11 am, 24th and Mission, SF, and a rally the same day at 1 pm, Dolores Park, 18th and Dolores, SF. Workshops, booths and speakers March 6, noon, Laney Community College, 900 Fallon, Oakland. Women's dance at 8 pm with Ways of Meringue, also at Laney. Free, childcare provided, 845-6428.

"Blow for Blow," a film about French women factory workers who took over their plant, will be shown March 8, 11 am, Bldg. 13, and 7:30 pm, Flexible Theater, at Canada College, 4200 Farm Hill Blvd., Redwood City, 364-1212 ext. 450. Booths and speakers from Union WAGE, too . . . A working women's celebration focusing on political and economic demands will be held March 7, 2 pm, at Roosevelt School, 951 Dowling St., San Leandro.

Fred Furth, the former poor boy turned rich lawyer, Rolls Royce and all, is opening his State Senate campaign headquarters March 4, 5 pm, at 2001 Van Ness, 3rd floor, SF, 673-7946. Free food and drink . . . Sue Bierman, Harvey Milk and more of SF's new liberal commissioners will meet the people at a benefit party for the new district election of supervisors campaign, March 6, 8 pm, at the Thursday Social Club, 366 Fell St., SF, \$2, \$3 or \$5. Neighborhood hearings on the district elections proposal will be held for Potrero Hill residents, March 10, 7:30 pm, at Potrero Hill Neighborhood House, 953

De Haro, SF. For Noe, Eureka and Duboce Triangle, March 6, 1 pm, at Trinity Methodist Church, Noe and Market, SF, 431-9892.

Iva Toguri d'Aquino, the Japanese-American woman unfairly pilloried as "Tokyo Rose," will be the subject of a panel discussion March 9, 7 pm, at the Western Addition branch library, 1550 Scott, SF, free . . . The classiest meeting yet on the nuclear power initiative, sponsored by Bill Roth, Lita Viotor and others, March 4, 4:45 pm, at the Metro Theatre, Union and Webster, SF. Free 20-minute film about nuclear energy.

Jeffrey Abouaf, a painter and attorney, will talk about "Tax and the Individual Artist," March 6, 11 am, at Fiberworks Center, 1940 Bonita Ave., Berkeley, 548-6030 . . . United Farm Workers enchilada benefit dinner, March 7, 6 pm, at the Starry Plough, 3101 Shattuck, Berkeley, 444-6008. \$2.50 advance, \$3 door.

Oakland residents are circulating petitions to make the Oakland Port pay a greater share into the city's sagging treasury. (The Port is rumored to spend \$1 million a year on public relations alone.) To help circulate the ballot petition, which also requires partisan city council elections and full disclosure of all city officials' outside income, contact Bob O'Sullivan, Committee for Financial and Civic Reform, 414 13th St., Oakland, 465-1187 . . . The Daily Californian, UC Berkeley's student newspaper, is encouraging student newspapers in 49 states to write editorials against SB 1, the Nixon Administration's posthumous proposal to abolish the Bill of Rights. Clippings of the editorials will then be mailed to politicians to mount a paper blizzard of opposition.

The Berkeley-Oakland Women's Chorus, the Gente Gospels and others will sing and perform at a benefit for Yvonne Wanrow, the Spokane, Washington, Indian woman currently appealing conviction for the murder of a man who she says molested her son and her neighbor's daughter. March 12, 7:30 pm, Labor Temple, 3rd floor, 2315 Valdez at 23rd off Broadway, Oakland, 654-9920, \$2, free childcare.

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Burton's gift to Wilbur Mills

SF Rep. Phillip Burton's reputation as the liberal's liberal has been tarnished by such chicanery as his 1974 backing of incumbent Assemblyman John Francis Foran over Father Eugene Boyle and his recent putting together of the Agnos-Mendelsohn-Foran deluxe package deal for the 1976 assembly and senate races (see "Ganging up on Harvey Milk," *Guardian* 2/13/76).

But locally he is still considered as a quintessential Washington liberal, who uses his powerful position as the leader of the House Democratic Caucus for skillful informal lobbying on all the right issues.

Here's another view from the ramparts in Washington: Burton helped lobby through a crucial amendment to the Federal Election Campaign Act in 1974, according to Washington correspondents Richard Rashke and David H. Rothman in the Jan. 24, 1976, issue of the *Nation*.

The amendment retroactively reduced the statute of limitations on Watergate-style campaign violations from five years to three. The change probably saved Democratic National Committee Chairperson Robert Strauss from prosecution. In 1970 and 1971, Strauss accepted a total of \$50,000 from Ashland Oil, money which the Democratic National Committee incorrectly (and probably illegally) reported as a series of small private contributions. Under the retroactively foreshortened statute of limitations pushed by Bur-

ton, Strauss was off the hook by the end of 1974, only shortly after the illegal Ashland gifts were uncovered.

According to the *Nation*, the new retroactive law also foiled investigations into Rep. Wilbur Mills's 1972 campaign, may have limited some investigations of Watergate wrongdoings and permanently protected Congressmen from more than three years' scrutiny of their campaign practices. The change is crucial, because complex white-collar campaign crimes often take years of investigative work by accountants and lawyers before they can be prosecuted effectively.

At best, Burton helped lobby through an ill-conceived change in the law designed to help his fellow Congresspeople. At worst, some observers suggest Burton intentionally hatched the amendment with the help of Rep. Wayne Hays (D-Ohio) to get Strauss off the hook.

According to the *Nation*, Burton suggested changing the statute of limitations over lunch with Hays in mid-1974. Burton confirmed this and told me he suggested linking the statute of limitations to the term of office involved: a two-year limitation for Congressional races, four years for Presidential campaigns, six years for Senatorial contests.

Burton couldn't explain the rationale behind this complicated plan. "It seemed that that was the most equitable way of doing it," he told me. "I advocated that we link the statute of limitations to the



After the FBI and local police rounded up six alleged members of the Emiliano Zapata Unit in a raid on a house in Richmond on Feb. 21, about 25 officers descended on this house at 5916 Canning in Oakland. Arrested in the raid was David N. Miller, who was charged with possessing explosive devices. Photographers and newspeople were barred from the area, but this picture, taken from a nearby house, shows the heavily armed SWAT gunmen advancing on the house.

fruits of the improper conduct: the term of office."

Burton told me Hays took his suggestions in to the House Administration Committee, which Hays chaired. During the Committee process, Burton's original suggestion was transmuted into a simpler, more blatantly self-interested one: a reduction of the statute of limitations from five years to three years across the board, applying retroactively. The retroactivity provision was a key element in the protection of Robert Strauss.

Burton told me that he wasn't a member of the Administration Committee and that he didn't remember doing any particular cloakroom lobbying with committee members to adopt the new provision.

Rep. Bill Frenzel (R-Minn.), who was on the committee, remembers differently. Burton met him once or twice to argue for the provision, he says. "I

remember it vividly," he told me. "If I understood him [Burton] correctly, he was saying, 'Look, we're trying to get people to adjust to a second major change in the elections law in two years. It's confusing. Let's just wipe the record clean and concentrate on the new law and not worry about violations under the old law. Don't think we're just trying to protect our own, you [Republicans] have some people that might be affected too.'"

Frenzel cast the only committee vote against the change, one of 30 small amendments. The entire bill sailed through the House and the Senate in the fall of 1974 and became law in January 1975.

The change in the statute of limitations, especially the retroactivity provision, came as a surprise to the Justice Department, the Watergate Prosecutor's office and Common Cause, the citizen's lobby.

The *Nation* quotes a Justice Department fraud prosecutor this way: "It came as a shock. The first time we knew about it was when we saw the section in the law. We had to crank up our pending investigations; and in fact we brought two indictments on December 31."

Burton denies any conspiracy with Wayne Hays to help out Strauss. "I didn't have the slightest idea whether Bob Strauss would be affected or not," he told me. "I just thought the old law was inequitable, and Hays accepted my formulation."

Hays is more blunt about the amendment's purpose. He told the *Nation*, "There's no way we'll go back [to the five year limit]. The Justice Department isn't interested in justice, but in political persecution. We will not give them five years to harass us."

—Katy Butler

Follow that story!

San Quentin Six trial (7/26/75): A prison guard called to the witness stand told how a truckful of evidence crucial to the San Quentin Six case had been buried in the Richmond dump just two days after the incident at the prison Aug. 21, 1971, in which three guards and three prisoners were killed, among them George Jackson. Five prisoners and one former prisoner are now on trial for conspiracy, murder and assault charges arising from that incident.

Correctional Officer Carl Umland Jr. said he had been ordered on Aug. 22 to pick up "debris" from the prison's Adjustment Center where five of the killings took place.

Objects he loaded on his truck included bloody mat-

tresses, hampers of papers and books, bloody sheets, inmate uniforms and underclothes, and pillowcases filled with bloody clothes. "We're dealing with concealment here," said defendant Hugo Pinell, who is representing himself, during his questioning of Umland.

A few days later, on Aug. 27, Umland said he was told to retrieve the material he had dumped because the Marin County District Attorney wanted it. Umland arranged for a bulldozer to begin searching and on the second day located some of the items.

Approximately a quarter of what he had dumped was returned to San Quentin. He said the items were "just about in the same condition they were in two days before, except they smelled a lot more."

Meanwhile, a recent ruling of the California Supreme Court may affect the San Quen-

tin Six case. On Feb. 26, the court overturned the 1973 assault conviction of Bernardo Duran in part because Duran had been forced to appear before his trial jury in prison clothing, chains and shackles, although his trial judge had stated no reason for the use of the restraints.

The ruling may have a direct impact on the San Quentin Six case since the five prisoner defendants appear chained and shackled in court on the personal order of Marin County Superior Court Judge Henry Broderick.

Ironically, Duran himself appeared as a defense witness for Pinell on Feb. 26, the same day the California Supreme Court made the precedent-setting decision in his own case. Like other prisoner witnesses in this case, Duran was chained during his court appearance.

—Eve Pell

Will S.F.'s DA move on voter fraud?

The voters threw District Attorney John Jay Ferdon, the Invisible Man, out of office last November because they correctly sensed he was moving with the momentum of a slug on the blossoming voter fraud scandal. It was only the last straw in a haystack full of last straws and delinquencies for Ferdon, but it guaranteed his downfall.

Both Carol Ruth Silver and Joe Freitas bested him humiliatingly at the polls, and voters looked to Freitas, the new reform DA, to kick awake a DA's office that has been dead and misdirected for a generation.

We're still waiting. Three months since the election, nothing has ruffled the surface of the voter registration scandal. No new prosecutions, other

than four brought while Ferdon was still in office. No tough stands or unequivocal statements from the new DA. Things are so bad that even the supervisors, who are hardly quick on the trigger when it comes to municipal scandals, have appointed a three-member investigative panel to do Freitas's job for him and investigate the voter fraud mess.

Since he got into office, Freitas has found plenty of time to prosecute employers who don't pay into their employees' union welfare funds. Plenty of time to reverse himself on prosecuting prostitutes. Plenty of time to push stories in Dick Nolan's column about what a hot job he's going to do on white-collar crime as soon as he gets some money. But no time to come up with a plan to deal with voter fraud, which was so widespread that it may have altered the outcome of San Francisco's ballot propositions and cost tens of millions of dollars in public funds.

If Freitas wants to convince San Franciscans they didn't exchange a mule for a burro when they booted out Ferdon and brought Freitas in, he'd better act soon. He'd better come up with a credible plan to weed out illegal voters, prosecute them, punish those

continued next page

DIGGS



THE POSTAL RATE HAS GONE UP OVER 60% WHILE BOTH PERSONNEL AND SERVICES HAVE BEEN CUT — BUT THE POST OFFICE IS STILL SLOW AND IT STILL LOSES MONEY...





S.F. District Attorney Joseph Freitas Jr. being sworn in by State Court of Appeal Justice Winslow Christian, Jan. 8, 1976.

continued from previous page who helped coordinate a pattern of fraud and make sure the scandal doesn't recur.

If Freitas doesn't publicly and vigorously prosecute voter fraud, he will seriously damage the credibility of his office just at the start of what could be a remarkable new day at the DA's office. For if he can't prosecute blue- and white-collar fraud in voter registration, our most basic right, why should we believe him and give him the money and the moral back-up to go after syndicate crime and consumer fraud? If he won't go after the fraudulent voters, how can he escape the charge he is pussyfooting around to protect a few old friends, mainly Laborers Union Local 261, which represents the city gardeners heavily involved in the voter fraud scandal?

Freitas's old law firm, Neyhart, Anderson and Freitas, has represented Local 261 as long as George Evankovich,

the union's business manager, can remember. It's a timely and useful connection for Evankovich: the Examiner uncovered that he was registered to vote in San Francisco even though his family lives in Marin County and he admits he spends most weekends and some evenings there. Evankovich told us he is partially estranged from his wife and lives at his brother's house in the Forest Hill section of SF.

Neyhart, Anderson and Freitas has also represented SEIU Local 400, the miscellaneous city employees' union, and the plumbers. Its current clients include the Amalgamated Transit Workers Union (BART employees), the ILGWU, the Mortuary Employees and the Musicians Union.

The point is that the Examiner investigation provided enough information, on blue-collar and white-collar and every-collar-fraud, to keep the DA filing suits for months.

Deputy DA Fred Whisman assured us when we called that the investigation was still alive. Would there be more criminal prosecutions? Silence. Then, "That's a policy matter for Mr. Freitas to decide."

We asked Freitas directly, just before writing this editorial, if his four-year partnership with Neyhart, Anderson and Freitas wasn't influencing his lack of action on voter fraud. "I have severed my relationship with the law firm," he said. "I haven't talked to them since I got into office."

The firm still uses Freitas's name on its letterhead, and partner John Anderson told us the firm is trying to keep it there. He says he's asking the California State Bar Association whether they can keep the Freitas name as long as the firm doesn't represent clients before the DA's office. The neat point here: if Freitas doesn't prosecute any of his old clients accused of voter fraud, then there wouldn't be a conflict of interest with his old law firm, according to this Neyhart, Anderson and Freitas line of reasoning.

Is Freitas soft-pedaling the scandal because of the influence of his old clients? "That remains for you to judge after I announce my policy," he said.

And so the question remains: will it be for the next four years, Joe Freitas, District Attorney of San Francisco? Or will it be Joe Freitas, partner in the labor law firm of Neyhart, Anderson and Freitas?

—Katy Butler
Bruce B. Bruggmann

Willie Brandt

Putting the fix on a political prisoner

By Bill Wallace

Is the California Adult Authority being used as a right-wing political Star Chamber?

In late 1972, two men were convicted of felonies and given indeterminate sentences in California prisons. One of the two, George Mitchell Hoover, was sentenced to six months to life for shooting a peace activist in the arm — assault with a deadly weapon. The other, William Henry Brandt, was given a six months to 15 years sentence for possession of explosives and other materials for making bombs.

Last fall the state put Hoover back out on the street with the Adult Authority's stamp of approval as a reformed man — even though Hoover was convicted of a deliberate crime of violence which resulted in direct injury to another human being. Although Brandt's conviction involved no actual bombings or overt acts of violence, the Adult Authority, the state's parole-granting agency, won't release him until March 1977, more than a year after gunman Hoover. Ironically, Brandt began serving his time before Hoover, making his sentence even longer for what is clearly the lesser of the two crimes.

The cases of Hoover and Brandt make an interesting comparison. Both men were

sent to Soledad and participated willingly in inmate education and rehabilitation programs. Both men followed prison rules and regulations carefully and racked up good work records and reports from prison staffers.

Why then did the Adult Authority let Hoover out and keep Brandt in? In a recent interview in Soledad Prison, Brandt claimed the reason is politics: Hoover is much closer to the political perspective of most Adult Authority members. Hoover was a member of the radical right-wing Secret Army Organization, a group linked to the Minutemen, the American Nazi Party and infiltrated by FBI informers, according to recent articles in the *San Diego Union*, the *LA Times* and the *Oakland Tribune*.

Brandt, on the other hand, is a radical of the political left. The explosives he was convicted of stockpiling were intended for use in symbolic protests of the war in Vietnam, and Brandt was active in anti-war and left-wing political causes in the Berkeley area during the late Sixties and early Seventies.

"The Adult Authority is packed with right-wingers appointed during the Reagan years," Brandt told me. "[Gov. Jerry] Brown has only appointed three people to the

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Adult Authority so far. The old Reagan holdovers just eat people like Hoover up. To them, he's a perfect American in a lot of ways."

There is no real reason why Brandt should have been delayed so long in getting a parole date. His record in prison has been exemplary. Every prison psychiatrist who has examined him found him lucid and rational, and unlikely to repeat his offense ("I don't find him to be particularly dangerous to society in general nor would I hesitate to live in the same area he lives in," staff psychiatrist R. G. Finney reported to the Adult Authority in December 1974). His relations with prison staff members have been good, and he scored consistently high on numerical scales designed to show a convict's chances for successful return to outside life. He helped organized inmate education programs and a series of prison lectures by outside speakers and was active in the Soledad Bridge Club, Debating Club and Aviation Ground School.

In addition, Brandt has received letters of support from the chief of police in his hometown of Chambersburg, Pennsylvania, Rep. Ron Dellums (D-Berkeley) and an offer of assistance in finding work and a home from Pennsylvania State Representative William Shuman.

Despite all this, he spent more than four years in prison without a definite date for parole. The reason: "Seriousness of offense precludes early release consideration" (Dec. 27, 1972, parole hear-

ing); "Extremely dangerous if not brought under control" (June 25, 1973, hearing); "Insufficient evidence [that] Brandt can live in a community setting without committing additional anti-social acts" (Nov. 29, 1973, hearing); "[Adult Authority] panel is not confident that public safety can be assured with [Brandt's] release" (Dec. 16, 1974, hearing).

Too dangerous? A convict who has never violated so much as one prison rule? Brandt says the Adult Authority is keeping him in prison because he is unreconstructed in his leftist political views.

Buried in the hastily scrawled Adult Authority report on Brandt's Nov. 29, 1973, parole hearing is the following key passage which spells out the real reason behind the Adult Authority's extraordinary efforts to keep Brandt locked up: "He believes that the cessation of Vietnam hostilities has eliminated his cause, yet there is every indication he will continue to seek out and champion revolutionary causes."

The political "fix" on Brandt's case tightened further when several people close to the SLA/Patricia Hearst kidnapping case visited him at Soledad last year: Jack and Micki Scott, Jay Weiner and Kathy Soliah, accused bank robber Steve Soliah's sister and a close friend of alleged SLA member Angela Atwood. Kathy Soliah is being sought by the FBI for allegedly aiding federal fugitives.

Needless to say, these visitors had an adverse affect on



Brandt was hurt by visits from the Scotts and Kathy Soliah.

Brandt's prospects for getting a parole date. In fact, last March the Adult Authority took the extraordinary step of releasing Brandt's visitors' list to the press, resulting in a rash of stories which sought to connect him to the SLA ("New Link in Hearst Case," blared the headline to a March 16, 1975, *Oakland Tribune* story based on Brandt's visiting list), and made him appear to be an active liaison between the radical underground and its above ground supporters.

After publicizing the fact that Brandt had been visited in prison by people associated with the SLA, the Adult Authority tried to compel Brandt to inform on his visitors. Adult Authority Board member Henry Kerr and his assistant A. E.

Seabridge interrogated Brandt at length on Nov. 17, 1975.

Brandt told me they asked pointed questions about his visitors and their political background, and "hinted strongly that certain 'information' was necessary to determine when I should be paroled." The information in question related to the Scotts, Soliah and Weiner.

The Adult Authority denies there is a politically motivated conspiracy to keep Willie Brandt in prison for his leftist views. "Politics have nothing to do with the length of a prisoner's sentence," Adult Authority administrative officer Wilmer Leon told me. "And that's a categorical statement."

Leon told me Brandt was serving his extraordinarily long first-term sentence because, "In Brandt's case they found the biggest cache of explosives in Alameda County history. He was given a sentence in the aggravated category and bumped outside the upper limit brackets because of the large quantity of destructive materials he possessed."

Despite the Adult Authority's disclaimer of political motives, Brandt charges that the panel is "composed of extreme right-wingers who are perfectly capable of persecuting a prisoner for political reasons in a blatant fashion."

The evidence appears to bear him out: of the Authority's eight members, five are hold-over Republicans, conservative "law 'n' order" types appointed by Ronald Reagan. They are:

- Curtis Lynum, a former FBI agent appointed in 1967.
- James Hoover, a career

bureaucrat from the California Department of Corrections appointed in 1967.

• Henry Kerr, Brandt's case officer, a retired LA Police Department executive appointed by Reagan in 1967.

• Manuel Quevedo, a retired police officer from San Bernardino appointed to the Adult Authority in 1973.

• Raymond Brown, new chairman of the Adult Authority and former deputy chief of the Oakland police force. In the antiwar days of the late Sixties and early Seventies, Brown was in charge of the Bureau of Investigations.

There is some chance the Adult Authority's rules on parole procedures and regulations can be changed to eliminate this type of political persecution, but only if enough people make their opposition to it known. The California Adult Authority is currently holding public hearings all over the state to give citizens a chance to air their views on existing parole procedures prior to their reform and codification. A hearing for the Bay Area has been scheduled for March 11 and 12, 1407 Market, SF, Room 425 (for information on the hearings and a peek at what reforms are on the table, call the local office of the Adult Authority in the Ferry Building, 557-1422).

In the meantime, Willie Brandt, political prisoner of the left, sits in Soledad Prison waiting for his parole while George Mitchell Hoover, political prisoner of the right, is free.

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The press and How a trumped-up journalistic

By Dean Lipton

In early February 1976, the *San Francisco Chronicle* joined the fight others had made earlier to win justice for Iva Toguri d'Aquino, convicted of treason in 1949 as the infamous "Tokyo Rose," for making English language broadcasts over Radio Tokyo to Allied troops during World War II. In three long articles, *Chronicle* reporters Jerry Carroll and Keith Power recapped a story known to "Tokyo Rose" observers for decades.

In brief, it ran like this: d'Aquino was acquitted of seven counts of treason and convicted of an eighth. This comic opera count charged that in October 1944 she had broadcast the following over Radio Tokyo—"Now you fellows have lost all your ships. You really are orphans of the Pacific. Now, how do you think you will get home?"

She denied broadcasting it. Major Charles Cousens, an Australian prisoner of war who stated under oath that he wrote all of her material and who was never prosecuted for treason by his government, denied writing it. The sole claim that it was ever broadcast was made by the head of Radio Tokyo, George Nakamoto, a self-confessed traitor who escaped prosecution for treason by re-

nouncing his own citizenship.

The ultimate poetic irony is that the "Tokyo Rose" affair was a newspaperman's gimmick, a device used to manufacture a scoop shortly after the war by Lee Clark, a correspondent for *INS*, and Harry Brundage, correspondent for *Cosmopolitan Magazine*. By the time they entered the picture, the US Army had kept her in custody and spent more than a year investigating the young woman and concluded that there was no evidence that she had committed treason.

(The *Chronicle* in a Feb. 9, 1976, editorial, "The Afterlight on Tokyo Rose," claimed this fact has just recently become known and that its reporters were the first to mention it. But this was a well-worn fact years ago. For example, I mentioned it in my article, "Did We Convict The Wrong Tokyo Rose" published in 1964 in *Nexus*, a San Francisco literary magazine.)

But this didn't stop the incredible pair, and Brundage would become Iva Toguri d'Aquino's personal nemesis. He later claimed he talked to "my good friend J. Edgar Hoover," and the Department of Justice began to tread the ground that the American Army had studiously avoided.

Brundage was aided by the loudest and fastest mouth of the time, Walter Winchell, who week after week exhorted his radio audience against d'Aquino. Not once did he suggest that the government make certain that it had the right "Tokyo Rose." It was estimated there were between 12 and two dozen woman broadcasters for Japan including a prominent white American socialite.

Ten newspapermen covered the trial. While the jury was out they took a straw vote. Nine voted for acquittal, one for conviction — the reporter from the *SF Examiner*. But not a single one of the newspapers they represented editorially spoke out against what their own reporters considered a manifest miscarriage of justice.

After the usual news-stories were filed, the case was deep-frozen by most of the press. Winchell promptly forgot there had ever been a woman named Iva Toguri d'Aquino, or that she was languishing in prison as the mythical Tokyo Rose. Harry Brundage wrote a final "she was guilty as hell" article for *The American Mercury*, titling it "America's First Woman Traitor." This wasn't even historically accurate, considering that Mildred Gillers, the infamous Axis Sally, was convicted earlier.

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'Tokyo Rose'

scoop led to three decades of injustice

The first journalistic effort to set the record straight was made in 1952 by one of her three attorneys, George Olshausen. He wrote an article, "Tokyo Rose — Folklore And Justice," published in *City Lights* and edited by Peter Martin, a friend and business associate of Lawrence Ferlinghetti soon to become widely known as poet, publisher and bookstore proprietor. Martin, in a classic example of understatement, said "that the implications of the Tokyo Rose case were disturbing." But the Olshausen-City Lights article got little mileage elsewhere.

In 1956, Iva Toguri d'Aquino was released from the Federal Woman's Reformatory in Alderson, West Virginia, after 6½ years of a ten-year sentence. I interviewed her in the office of Wayne Collins, the leader of her legal team. But I had already committed myself to her cause because of the heavy aura of injustice.

I began to bombard national magazines with queries. *Argosy* dropped the story after manifesting initial interest. None of the others would touch it.

The response from book publishing companies was similar. Some editors were obviously angry that a writer would even think of writing a book defending "Tokyo Rose." Others

were simply amused. Luther Nichols, West Coast editor of Doubleday and a former merchant marine officer in World War II, wrote me he didn't feel there was enough interest in the case, adding: "I always felt kindly towards Tokyo Rose. Some of the best jazz I ever heard was on her program." I never bothered to ask him which "Tokyo Rose" he had heard.

In 1964, I reworked an old Tokyo Rose piece lying in my files, and it was published in Jerry Kulek's *Nexus*. A press release and a photocopy of the article was sent to selected newspapers throughout California including both San Francisco dailies. Only the Koffman newspapers (the *Alameda Times-Star* and *The Morning News* in San Leandro) displayed the slightest interest.

Their chief editorial writer, the late Sibley S. Morrill, phoned me and insisted on answers to a dozen incisive questions. Three days later, March 28, 1964, the two papers carried twin editorials: "Was Tokyo Rose Wrongfully Convicted?"

Morrill summarized the paper's position in these words: "... (it) is nothing less than a miscarriage of formal justice in a Federal Court, a miscarriage for which many per-

sons were responsible and one which ought to be rectified, insofar as it is ever possible for such things to be rectified." This was the first editorial advocacy published in a daily newspaper urging that the wrongs in the "Tokyo Rose" case be righted, just one month short of 12 years before the *Chronicle* editorial was published.

On April 12, 1964, the *Chronicle's* Sunday book section carried Vincent McHugh's review of *Nexus's* contents, containing these lines: "The spring issue has been Dean Lipton's 'Did We Convict The Wrong Tokyo Rose?', a good job on a bad jobbing."

"Tokyo Rose" was forgotten by everyone until March 1971. Then the government tried to collect \$5255 remaining of a \$10,000 fine against d'Aquino. I phoned Almena Lomax of the *SF Examiner*. She ran a story in the *Examiner* naming Wayne Collins and Dean Lipton as "Bay champions of 'Tokyo Rose,'" quoting Collins: "(the government) heard a lot of perjurers with big mouths, and it knew it had a trumped up case."

In 1972, with the consent and knowledge of Wayne Collins, I decided to try to open up the Tokyo Rose case. Two requests for a pardon had been

turned down by the government. So I made a more modest request. I wrote to both presidential candidates asking only that a board of inquiry examine the nature of the evidence against d'Aquino.

Senator McGovern never answered my letter. But my letter to President Nixon was turned over to the Department of Justice. In a letter dated Sept. 5, 1972, the Department of Justice turned the request down.

Photocopies of the material relating to this petition were

sent to newspapers throughout the state, including the *Chronicle*. But there was complete editorial silence. Morrill had left the Koffman papers, and the other editors were obviously not interested.

On Aug. 18, 1973, the *Christian Science Monitor* published an article defending d'Aquino by a staff correspondent of the paper, David Holmstrom: "Was 'Tokyo Rose' Really A Traitor?" A couple of years later, Holmstrom would write

continued on page 8



Top: Sign on Parker, Ariz. barbershop near Colorado River Relocation Center, 1945. Left: Evacuation day, 1942, L.A. (photo by Clem Albers).

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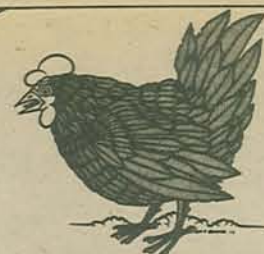
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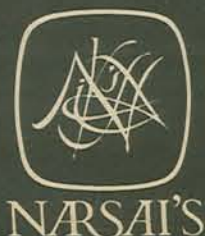
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By Cathy Luchetti

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Thousands of donated items are going for bottom prices: household goods, office furniture, sports equipment, books, antiques, kitchenware, clothing, toys, baby furniture and much more. Sat. March 6, 10 am-5 pm, and Sun., March 7, 11 am-4 pm. 2222 Broadway between Fillmore and Webster, SF.

Going Out Of Business. According to San Mateo liquidator David Rubin, all the stock at Gil's Hallmark Card Shop is going on the block until the store is cleared. Everything goes for 50% off, including cards, party shop items, fixtures, lights — even the doormats. Daily at 2650 Mission, SF.

Closing Shop. An ornate selection of imported jewelry goes for 50% off as Mangan Imports, 5899 College, Oakland, closes its doors. Their European, Oriental, South American, Danish and Finnish jewelry, each one of a kind, is purchased in small lots, mostly of silver and gold. Imported clothes and gifts also half price until Sat., March 6. Many store owners are picking over the stock, but much is still left on the shelves. Call 543-9500.

Free Flicks. For a lunchtime respite, take in a free movie at SF Library's Lurie Room. Playing at noon on Monday, March 8, is "Point of Order," Emile de Antonio's documentary about the Army-McCarthy hearings. Wednesday, March 10, at 6:45 pm is a showing of "Gold Rush" with Charlie Chaplin, plus "The Golden Age of Comedy." **Ski All Night.** If you can see yourself skiing for 36½ hours straight, Boreal Ski Area, off Interstate 80 approaching Lake Tahoe, will make it possible with a Ski-A-Thon. For the regular lift ticket price, you ski from 9:30 am Fri. until 10 pm Sat. Tickets for skiing after 10 pm Friday to 9 am Saturday are only \$1. A cheap way to practice on the fresh new snow.

Polynesian Airlines Special. Excluding the cost of travel from SF to Pago Pago (anywhere between \$523 and \$399 round trip), a bargain awaits anyone who would like to see Western Samoa, Tonga, Fiji and Niue. Polynesian Airlines offers a "Polynesian Triangle Fare" for roughly \$250, including a boat ride to Western Samoa, overnight lodging with a Samoan family (\$15 per night, including meals and free bananas) and lodgings in Tonga at Joe's Lodge (\$6 per night. For more information about an insider's trip

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Patch Denim Jackets. Jackets and pants, regularly priced at \$20-\$25 are on sale for \$9.95 at Lili Knit Creations, 1623 Ocean Ave., SF, 586-0200.

Free Photography Workshop. The SF Art Commission Neighborhood Arts Program is sponsoring a beginning class in shooting and printing photographs at the Joseph Lee Gym, Oakdale and Mendell, SF, on Tuesdays and Thursdays, 5 pm-7 pm, and Saturdays, 1 pm-3 pm. Nominal fee requested for materials. Call 558-2335.

Free Magician. Card magician David Bronson will give free shows at hospitals, community centers and the like. Call the SF Neighborhood Arts Commission at 626-1519.

Balinese & Javanese Clothes. Imported wrap-around batik skirts from Java, rejected by stores because of tiny flaws, sell for \$18 instead of retail \$25-\$28, while long, hand-woven ikat skirts, fashioned with Balinese sarongs, are also \$18. Contact Beverly Labin at 282-2571 for appointment.

Picnic Salads. Although the restaurant is under full-scale construction, with a buckled floor and paint-spattered tarps flung around, the food served at the Chestnut, 2010 Fillmore, SF, is still a knock-out surprise. For \$1.25 you can fashion a heaping, picnic-style salad on your own paper plate — lettuce, mushrooms, cucumbers, cauliflower, beets, green peppers — as much as you can pile on. Also: soups 50¢ a bowl, sandwiches \$1.25.

Tired Birkenstocks. Worn-out sandals and shoes usually cost from \$8-\$12 for rebuilding and resoling. Giletti Bros. Shoe Service, 427 Columbus Ave., SF, will do complete resoling for around \$4.50 (it may cost up to \$6 if the cork needs re-filling).

Discount Sauna. Students with ID are entitled to a back-bracing half-hour massage for \$5 (instead of the regular \$6.50, while two can have a sauna for \$6. Thursday massages for nonstudents are \$5 per half hour. Family Sauna Shop, 1214 20th Ave., SF, 681-3600.

Tokyo Rose (cont'd.)

an article in a similar vein which would be published in *California Living*, the Sunday supplement of the *SF Examiner*.

The most ironic writing on the "Tokyo Rose" case to appear in 1973, or in any other year for that matter, was an article published in six parts in the *Nichi Bei Times*, a Japanese-American daily. Its author was Paine Knickerbocker, the *SF Chronicle's* drama critic, who had covered the trial for the *Oakland Tribune* 25 years earlier and probably as knowledgeable as any living person on the facts and legend of Tokyo Rose. According to the *Nichi Bei Times*, "the article was written several years ago, but magazine and newspaper editors were not interested in printing anything more about the Tokyo Rose Trial."

Why at this late date did the *Chronicle* assign two reporters to the story when for years it had access to the knowledgeability of Paine Knicker-

bocker? The main reason appears to be that for the first time there is organized support for a pardon for Iva Toguri d'Aquino.

(The Japanese-American Citizens League passed a resolution on her behalf at its 1974 convention and has been working actively for a pardon for her since then. In the Jan. 9, 1976, issue of the *Berkeley Barb*, Betty Segal wrote an article entitled "Justice for Japanese?" which told of the Japanese-American community's support for d'Aquino.

(Reporter Jerry Carroll told the *Guardian* the *Chronicle's* interest in the case was piqued by the Barb story. Originally the *Chronicle* was also going to do a story on the Japanese-American community's backing of d'Aquino but became interested in the details of the case itself as they delved into the story, according to Carroll.)

Many years ago, George Olshausen put it this way to me: "Iva has no organized support.

The Left mistakenly believe that she was an agent of the Japanese Military. The Right, as mistakenly, believe that she was a traitor to the United States."

Curiously enough, this meant that the few individuals who consistently supported her were of every ideological hue. For instance, her three volunteer attorneys who served without pay ranged the political spectrum. Wayne Collins was a libertarian liberal and a former chief counsel of the American Civil Liberties Union. George Olshausen was a Marxist. Theodore Tamba was a Taft (later a Goldwater) Republican.

There is no way to return Iva Toguri d'Aquino's wasted years, her diminished life. That is disturbing enough. But we are forced to realize that the correction of any other miscarriage of justice must depend not on the traditional functioning of a free press but on the numbers gathered in the name of organized pressure or influence. ■



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Kids in the city

Resources for single parents, adventures for children and more

By Chuck Fager

If you're a single parent, you already know that society is only slowly and grudgingly learning to accept you and your status as legitimate and fully human. For many single parents, though, self-acceptance comes almost as slowly. Only a relative handful of single parents started out with the idea of raising their kids that way. The rest had the situation thrust upon them by divorce, death or accidental pregnancy.

Making the transition into single parenthood and getting support to build a strong independent identity are tough jobs. And the process is complicated by all the day-to-day hassles of housing, employment, daycare, getting away from the kids if you have them constantly or getting it on with them in your time together if you don't. For many single parents, the mix is more than they can handle by themselves.

Organizing for self-help by single parents in the Bay Area has not gone on with great visibility or an overarching sense of participating in a movement. But as the number of people in this category continues to increase, several groups have arisen in response to their needs. If you're a single parent in the Bay Area who needs help in trying to go it alone, here are some resources available to you.

A good place to start is the **Single Parents Resource Center**, 3896 24th St., at Sanchez, SF, 821-7058. The center began in late 1972 as an offshoot of the Child Care Switchboard, with which it shares the flat above Linder's Restaurant. Last summer the center received a one-year grant from the regional Office of Child Development of the Department of Health, Education and Welfare. The grant made it possible to hire three staff people who had previously been working steadily as volunteers: Carol Jauch, Pat Keen and Peter Zabriskie.

Among them, these three coordinate a spectrum of activities and services offered by the center. Every Monday night at 8 pm there are drop-in discussion groups for single parents. A separate women's group also meets weekly, and there have been ongoing mixed sharing and support groups when there was demand, as well as a group for single parents of teenagers. The center has organized workshops on a variety of topics, including female sexuality, legal, tax and insurance problems that single parents face, and classes in increasing one's effectiveness as a parent. The staff does individual counseling with people on survival issues and makes referrals to more specialized agencies and resource people.

"At the center we are definitely affirmative of the single parent as a single parent," Pat Keen said. "We have social activities, potlucks, picnics, a ski weekend and occasional parties, but they are not aimed at getting people married again. We think there needs to be a place where single parents can meet other single parents without all the games and role playing of the bar scene and some other groups."

A new project of the center which is just nearing completion is the first issue of the **Single Parents Journal**, a magazine which will contain articles, fiction and poetry by and about single parents.

"This is our first attempt at a publication like this," Carol Jauch told me, "but we know there is a lot of potential interest in it. The magazine was mentioned in the *Ladies Home Journal* a month or so ago, and we got 300 orders for it from all over the country."

The first issue will cost \$1, and you can order one now from the center.

Another magazine for single parents is called, fittingly, the **Single Parent**. It is the monthly publication of Parents Without Partners, the oldest and largest single parent organization. PWP has more than 125,000 members in 850 chapters in all 50 states. There are local chapters in San Francisco and Oakland, which can be contacted through answering services: 566-8600 in San Francisco and 893-5995 in Oakland.

"We have activities going on of one kind or another five nights out of seven each week around San Francisco," said Ann Carson, a chapter spokesperson. These cover a range of social events and discussions of problems and issues facing single parents. Monthly membership meetings are held at the Knights of Columbus Hall, 38th and Taraval, SF, on the first Friday night of each month.

People who are interested in the group can attend meetings and activities, before paying dues, to get the feel of the group. "Some chapters limit the number of events newcomers can attend before paying dues," Carson said, "but we haven't been enforcing that policy here."

A much smaller group, but one on the cutting edge of the issues faced by single parents is **Equal Rights for Fathers**, 387-1447. The other side of sexism in family law is the custom that almost automatically has denied fathers a chance at custody of their children. It has not always been this way; in

fact, before women were recognized as having legal rights, custody automatically went the other way, to fathers.

But today, as the views of many men and women about their roles as people and parents are changing, these customs are becoming increasingly outmoded. California law specifies that in a custody action, neither parent has any right to custody by virtue of a sex. As a matter of custom, however, awards to women are still the overwhelming choice of the courts. Moreover, the law gives judges discretion in such cases, so broad in fact that it is extremely difficult to challenge on appeal.

These customs are being challenged, however, by groups like ERF. There is no national organization for father's rights, but there are now more than 80 local groups around the country. In San Francisco, a furrier named Al Loebenstein is the outstanding activist of the group. Loebenstein has spent three years and more than \$30,000 in a fight for custody of his son, and in the process he has learned practically everything there is to know about how fathers can have their rights recognized in court.

"Equal Rights for Fathers was organized in October 1973," he told me, "and now we have several hundred members. We share information with men who are trying to gain custody about the law and about judges, probation officers, lawyers and other matters men face." Meetings are held two or three Tuesdays a month, alternating between San Francisco and Albany.

"Knowing the law and the judges makes a tremendous difference," Loebenstein said. "The laws are changing more toward equality for fathers, though most judges are still way behind. But men can win custody today if they know what they're doing and make a good case."

One group of single mothers not favored by the law are those mothers who happen to be lesbians. For such women, **Lesbian Mothers and Friends** (call Pat Norman at 558-4801, Cora at 431-2189 or Sharon at 824-8831) has been a source of information and support for nearly five years. It began after a regional lesbian conference in LA in 1971, and until about a year ago was known as the Lesbian Mothers Union. It holds meetings on the first and third Fridays of each month at 63 Brady St., the San Francisco Women's Centers.

"The group has worked on providing support for lesbian mothers and on educating the public about their rights," said Pat Norman. "We have also done research on the issues involved with lesbians and their children, especially research relevant to legal cases where these issues are concretely involved."

In rap sessions, the group tries to get out and help deal with problems of parent-child and parent-child-lover relationships, as well as the many problems faced by lesbian women in a heterosexual society. "Other than having so often to fight for custody around sexual issues," Norman said, "it is our experience that being a lesbian mother is not that much different from being any other kind."

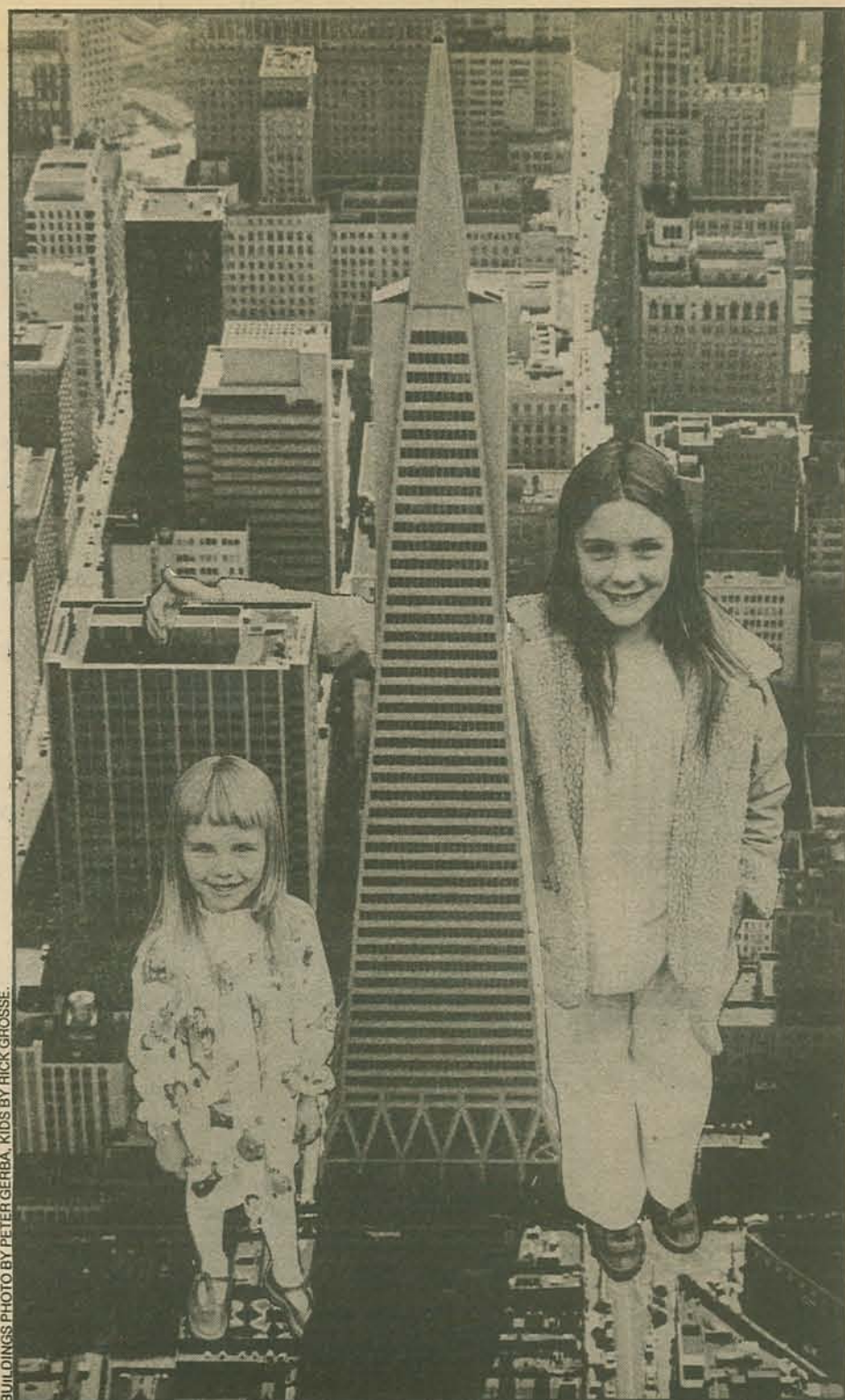
A somewhat similar situation exists for gay fathers. But there was no group for them in the Bay Area until last June. Now **Gay Fathers Unlimited** organizes outings for fathers and kids on weekends, holds monthly potlucks and has sharing meetings for adults. But you can't just call and find out when to show up: the group doesn't keep a telephone, only an address: Box 283, 625 Post, SF 94109.

"The reason for that," explained Jack Lathan, an organizer of the group, "is that it is not intended as an educational organization for gay men who are 'interested' in children. It is for fathers and men, usually people who are in a relationship with a father, who already have a primary relationship with a child."

The group has deliberately limited its functions, Lathan said, because it wants to avoid being overwhelmed by the demands of people in crisis. "I was a gay organizer in Arizona for several years," he told me, "and I ended up with almost no life of my own left. There is so much need, so many problems that cry out to be handled that you can get lost trying to deal with them. And our group has discussed it extensively and agreed that we just do not have the personal resources to play a crisis-intervention role. There was an article about us in the *Advocate* some time ago, and we got more than a hundred letters of inquiry afterward. We could barely cope with that."

This does not mean, however, that the group is closed. "We are interested in reaching out to gay fathers in the area who would like to take part in our group activities," Lathan said. "We see ourselves as a support group for fathers, the men they're relating with and their children. And we're continuing to think about how we can help meet some of the needs of the larger numbers of gay fathers who have crises to deal with, without losing our own identity in the process."

more on next page



BUILDINGS PHOTO BY PETER GERBA, KIDS BY RICK GROSSE.

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20 ADVENTURES FOR URBAN CHILDREN

By Cathy Luchetti

Your kids don't have anything to do? They're tired of the same old games? Nothing's any fun? Here are some adventures we've found which may tickle their fancies at times like this.

Chimes in the Belfry. Take a trip up the UC campanile and experience the ringing of the chimes. The kids will also enjoy the view from up top. They'll spot Telegraph Avenue, the Berkeley hills, San Francisco shimmering across the bay. The bells go off regularly during the school year, Mon. through Fri., at 7:50 am, noon and 6 pm. On Saturday there are two concerts at noon and 6 pm. On Sunday there is a half-hour serenade from 4:30 pm to 5 pm. Admission to the elevator is 10¢; children under six are free.

The Food Chain. Get a peek at one of nature's peculiar little habits at the Rotary Natural Science Center. The center feeds its rattlesnakes white mice every morning for breakfast. They try to do this before opening time at 10 am, but if you arrive early you'll find intent rings of children watching the process without a quiver. Bellview and Perkins in Oakland. Phone: 273-3739.

Pet An Elephant's Ear. Or a zebra's hide. Or stroke the shiny fur of a five-foot sea otter. Individual hides and pelts draping the wall at Tilden Park's Environmental Education Center give kids an opportunity to examine animal skins they would never be able to touch otherwise. Also on exhibit: a 12-foot stuffed Komodo lizard, a holdover from prehistoric days. This sharp-clawed creature still haunts the swamps of Indonesia, running fast enough to bring down and kill a deer. This center is a star attraction for children over five. At the extreme northwestern end of the park, beyond the merry-go-round. Call 525-2233.

Pole Climbing. Take a group to the East Bay Skills Center. You'll find the utility pole climbing class shinnying up and down the poles, each person loaded down with weighty repair equipment. Given the pole climbers' need for space, it's best to enjoy the show from the car. Climbing classes are on Mon. through Fri., 9 am-11 am and 1 pm-3 pm. San Pablo and 60th St., Oakland.

Bounce, balance, swing, and swim. Tots with no more skill than putting one foot in front of the other can explore the delights of a giant trampoline, learn to cross parallel ladders, and swing apelike from the end of a knotted rope in the "Gym & Swim" program at the Berkeley YMCA. The center also has dangling inner tubes, adjustable basketball hoops, hexagonal bolsters for head-stands, and an immense jungle-camouflaged parachute. After a half hour of practice in gym skills comes a half hour of swimming. An instructor is on hand to help out. Charge is \$10 per six-week session, plus \$5 membership for the year. 2001 Allston Way, Berkeley. Phone: 848-6800.

Live Lobsters. The ascending pyramid of lobster pools at The Great American Lobster Company is great for kids who've wondered what these giant crustaceans look like up close. You can even fish one out with a net for closer inspection. The people here seem friendly and not particularly busy in the early morning. Right behind the building is an unobstructed view of the Oakland harbor with its freighters, trawlers and houseboats. At the end of Oakland's Clay Street pier.

Fire Fighters. Kids will love to see fire fighters at the Berkeley Fire Yard climbing towers, shooting jets of water at various targets and practicing rescues. This goes on between 9 am and 11 am every weekday at 9th and Cedar, Berkeley. In SF, check the 2310 Folsom drill lot daily for practice sessions.

Dusty Hawk Goat Ranch. This working goat ranch in Danville is wonderful, especially if you're carrying your first eggs from the hen-house, milking your first goat or playing with the ranch's many collies, kittens and puppies. Bring a bag lunch and chase it with a cup of fresh goat's milk. Groups are welcome on weekday mornings. Make arrangements for the visit well in advance by contacting Cynthia Overmire at 837-6063. Charge is 25¢ per person.

Jug Handle Creek Farm. From March 1 to Nov. 1, families can stay overnight at a 100-year-old farmhouse five miles north of Mendocino in Casper, California. There is a kitchen available for guests, and the hardy nature walk on Sunday leads kids down a magical path hemmed by dwarf pine, insect-eating plants and giant firs. The California Institute of Man

and Nature, Box 392, Berkeley, runs the farm. They require reservations in advance, with donations of \$3 per family inside, \$2 per family camping on the grounds. The farm phone is (707) 964-9912.

Trolley Town. Although somewhat off the beaten path, the California Railway Museum in Rio Vista Junction is an outstanding sight for children who love trains, as well as for adults who have never gotten over their first HO set. Built by a group of train aficionados from the Bay Area, the open car barn now houses more than 100 trolley cars, some as old as the original 1887 Andrew Hallidie cable car. You can walk through most of the cars opening doors, rolling the steering wheel and admiring the stained glass windows and redwood paneling in the plush old observation cars. Kids love to scramble up and down the aisles, playing conductor. Admission is free; it costs \$1 to ride the 1 1/4-mile line across the museum grounds. Open weekends, noon-5 pm. California railway Museum, State Highway 12, 12 miles north of Suisun City. Phone (707) 374-2978.

Stories by Ma Bell. Imagine picking up the phone and hearing the Chinese myth of the fox and the tiger. It seems the fox tells the tiger he's an emissary of God, and to prove it the two can walk through the forest and watch the other animals scatter. The other animals run, of course, but only because the tiger is along. This and dozens of other tales from Japan, India, Thailand, Spain and elsewhere are taped and read over the SF Library's Dial-a-Story program. Children can tune in to a goodnight story by simply dialing 626-6516.

Ride a Shiny Bear. The group of Bufano animal sculptures at One Embarcadero Center in SF are shiny and worn from the hundreds of children who slide up and down the smooth forms.

Lions Eat Too. Kids are attracted time and again to the drama of feeding time at the SF Zoo, Sloat Boulevard/Great Highway. The roars of hungry animals prove more fascinating than frightening. Feeding time is 2 pm and there's a marionette show on Saturday and Sunday, 1 pm, 2 pm and 3 pm in the Children's Zoo. Admission to the zoo is free on the second Saturday of each month. To hear a minute's worth of the recorded growls, chatters, squeaks and cries of zoo creatures, dial 661-4844.

Puppetmania. Children can't get enough of puppets. They delight in the antics of someone smaller than they are, and particularly in the impromptu hand puppet shows put on by Bob Hartman in front of SF's Cannery most any evening. He moves back and forth from there to Ghirardelli Square, collecting kids like the Pied Piper. Many of his skits are new twists to old parables, featuring such modern characters as Kissinger and Ford. Look for his show along the steps beneath Tia Maria's.

Kids' Film Production. Talented kids age ten and over now have a chance to work on their own movies. The East Bay Music Center has formed the Junior Oscars, who produce live action and animated sound Super 8 movies. They write scripts, make costumes, choose locations, act, shoot and edit film. Admittance is by audition, with a \$2.50 registration fee through August. Each class costs \$3.50, running in a six-week series for \$21; \$5 for film expenses. 2369 Barrett Ave., Richmond. Phone: 234-5624.

6-12 Club. An after-school buddy club sponsored by the Mission YMCA goes on daily outings between 3:30 pm and 5:30 pm. Field trips are planned to such spots as Chinatown and area parks. Coming up on March 6 is a trip to Marine World. Next is a trip to snow country on March 12-13. Children will stay overnight at the YMCA in Sacramento. The group leaves the city Fri. at 6 pm and returns Sat., 6 pm. Members, \$6, non-members, \$8. Mission YMCA, 4080 Mission, SF. To join, call 586-6900.

New Beach. For a thundering, crashing display of surf seldom seen outside a typhoon, the newly opened Ft. Cronkite, beneath the Golden Gate Bridge on the Marin side, provides an awesome sight for kids and parents alike. A heavy surf beats the sand, while 100 feet away another extremely high surf rushes in the opposite direction toward the mouth of the bay. The ranger station displays a collection of foreign memorabilia swept up on the shores; Japanese lightbulbs, Russian sardine cans and Norwegian glass bottles. The cliffs



PHOTO BY RICK GROSSE

From left: Alan Adamson, his son Max and Al Loebenstein of Equal Rights for Fathers.

overlooking the beach are still covered with old concrete bunkers — safe for climbing when parents are around. Take the Ft. Barry turnoff just past the bridge.

Swan Races. At the Palace of Fine Arts there is a swan pond which hosts a fleet of the fastest, most magnificent floating birds in the city. While mallards and geese jostle for bread scraps, the swans move back and forth across the lake in strict formation, one group competing against the other to get to the bread scraps first. This is an ideal spot on a sunny day to create imaginary swan races. Kids can toss bread and lettuce on one side of the pond, then try to pick a favored team which will get there first. The pond is just off Bay Street, below the Palace of Fine Arts in the Marina.

The Nozzle Tale. Remember the story of Lillie Hitchcock Coit and her intrepid fascination with the fire department? Just telling your kids the story and pointing toward nozzle-shaped Coit tower isn't enough. Why not catch the Coit No. 23 bus at the foot of Washington Square and take them for a ride straight up to the tower? It only costs a quarter for a trip to the top of the tall stone nozzle. Elevator runs from 11 am-4:30 pm, Mon.-Fri.

A Day at the Park. For city kids who have never known the sound of wind through the pines, Douglass playground, at 26th and Douglass, SF, has a scattering of Monterey pines. Also steep hills to roll down and a massive rock to climb on. For the city's best slide, try Seward Park, 19th and Douglass, SF. The 110-foot slide spans the length of the uphill mini-park, giving the longest, slickest ride in the city.

HAND-ME-DOWNS FOR THE ONLY CHILD

By Naomi Steinfeld

If you like, you can buy your two-year-old a new pair of pants for \$8, but you can just as easily buy a good used pair for \$1. Goodwill, the Salvation Army and places like that always have bargains, but you may have to rummage up to your elbows in bins full of unpriced, unsized and unevaluated clothing, and such stores may not have enough salespeople to help you find the right clothing in the right size.

On the other hand, the following stores all offer good vibes, a good salesperson-to-customer ratio and excellent quality clothing that is individually sized and priced. Even the nonprofit stores, which get their clothing by donation only, are quite selective: they accept everything they're given but then weed out the worn-out items and donate them to Goodwill and the like. You can count on getting quality items, so bring the kids and check these places out.

SAN FRANCISCO

Kidstuff, 746 Diamond (at 24th St.), SF, 824-0889, Tues.-Sat. 11 am-6 pm. Owners Linda Galea and Ellen Abels just celebrated

The other side of sexism — the custom that denies fathers a chance at custody.

their first anniversary in this cheerful 9' x 12' store with a half-off sale. Sizes range from infants to 7, and you can find coats (\$2.50-\$10), dresses (\$2-\$8), shoes and boots (50¢-\$1.25) and Oshkosh overalls (\$8). Books are 10¢-\$1. Toys and games (50¢-\$4) are deliberately displayed at child-level to encourage children to play with them.

They also have new handmade items, such as bat capes for \$4.25. The owners take clothing on consignment (50% goes to consignee) and keep it for six months, after which time they give it to a charity (most recently, Guatemala).

Kiddie Trade: Children's Outgrown Clothing, 622 Shrader (off Haight), SF, 221-7871, Tues.-Sat. 10:30 am-5 pm. What this dark little place lacks in ambience it makes up for in quantity. Clothes fill the racks, tables and boxes under the tables. Owner Velma Wheeler has helped dress two generations of children in her 26 years here. Dresses run about \$1.50 and up, wool coats go for \$3-\$11, boys' pants are \$1-\$2 and shirts are 49¢-\$1. You can find crib and bassinet sheets in one of the ground-floor boxes, and shoes and boots are around somewhere. Wheeler takes clothing on consignment (50%-50%).

Next-to-New Shop, 2226 Fillmore (off Clay), SF, 567-1627, Mon. 1 pm-4 pm, Tues. 10 am-5:30 pm, Wed.-Sat. 10 am-4 pm. Clothing that originally came from I. Magnin and Saks, as well as from more modest sources, is alive and well at the Junior League's thrift shop. Compared with its adult collection, the store offers a small but reliable selection of children's clothing.

Prices range from 5¢ to \$8.50 for dresses, shoes, rubber pants, puzzles and, once in a while, a clothes rack shaped like an elephant. They hold half-price sales three times a year. The two paid employees and several volunteers offer gracious service and periodic, just-in-time announcements of the imminent arrival of the Pacific Heights meter maid.

Seconds to Go Resale Shop, 2208 Fillmore (off Sacramento), SF, 563-7806, Tues.-Sat. 10 am-4 pm. The back room of this intimate, ten-foot-wide, wooden-beamed store is devoted entirely to children's clothing and toys. Unusual items like a four-foot-high wooden drum-major clothes rack (\$15) come in occasionally, and staples include shirts (25¢ and up), socks (5¢), wool coats (\$2-\$5), pants (\$1-\$2), children's records (50¢), books (15¢-50¢) and baseball caps (25¢).

Everything is donated, and proceeds go to the Schools of the Sacred Heart scholarship fund. When the store gets too full, manager Kim Knudsen calls a sale — for example, \$5 for whatever you can stuff into a shopping bag. An annual flea-market sale is scheduled for March 6 (9:30 am-5 pm) and March 7 (11 am-4 pm) at the Schools of the Sacred Heart, 2222 Broadway, SF.

Still Stylish Thrift Shop, 2404 California (at Fillmore), SF, 567-8484, Tues.-Sat. 10 am-3 pm. Manager Jeanne Muusse is happy to show you the children's clothes and toys or the dressing room, or haggle about a price. She often reduces prices to create more room. "Otherwise we'll end up with clothes and no place to walk around," she explained. Sizes range from infant to teenager.

Typical prices: \$2 for your choice of a wool coat, a knit dress or a pair of ice skates. Proceeds go to Florence Crittenton Services, and everything in the store is donated, usually by Crittenton members and friends. "Once every six months," said Muusse, "a family from Sonoma will load up the station wagon and bring the goods down."

The Victorian House Thrift Shop, 2018 Webster (off Sacramento), SF, 931-9544, Mon.-Fri. 11 am-4 pm, Sat. noon-4 pm. This elegant three-story Victorian used to be the Lion's Eye Bank. Now it houses virtually everything you'd want to buy, including plants from the second-floor garden. Children's items are on the first floor. Dresses go for about \$1-\$2.50, shoes for under \$1, toys from 1¢-\$1.50. A wooden highchair costs \$15, and a three-foot-tall stuffed camel (complete with two humps) is \$7.50.

continued next page

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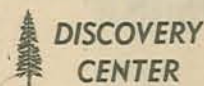
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experience one at Baby News, North Point Kidstuff, Diamond at 24th Baby News, Sun Valley

On the third floor is the Spendthrift Shop, which sells decent but less-than-absolutely-perfect children's clothing for 5¢-\$1. Volunteers run the store, appraising, washing and pressing the donated clothing in a back room. Proceeds benefit the Presbyterian Hospital.

Second Hand Rose, 3326 23rd St. (off Mission), SF, 285-0677, Mon. 3 pm-9 pm, Tues.-Sat. 11 am-6 pm. Dedicated to preserving Victorian buildings, Delma "Rose" Chuchwar has housed her secondhand clothing business in a two-story Victorian for the past eight years. Children's clothing ranges from the circumspect to the flashy. With underwear under \$1, Swiss knits at \$3, pacifiers at 25¢ and hand-embroidered denim skirts at \$15, a child could go from infancy to adulthood and never see the inside of a department store.

Occasionally, Rose has christening gowns (\$12-\$25), dolls and clothes from the Thirties and Forties, and child-size jewelry. All clothing is on consignment (50%-50%). The store is narrow, so don't bring large, unfoldable strollers.

EAST BAY

Nancy's Fancy's, 1389 Solano (off Ramona), Albany, 525-1882, Mon.-Sat. 1 pm-5 pm. Nancy Bissell's used clothing store caters exclusively to children. As well as the usual basics — heavy coats (\$6-\$17), shirts and sweaters (\$1.59-\$2), shoes (99¢-\$4.24) and boots (\$2.25-\$2.98) — Nancy's fancies include a child's rocker (\$12), roller-skate shoes (\$6), ice skates (\$5-\$6), books (25¢-\$1.25), toys (59¢-\$4) and wall hangings (\$2-\$5). There's also a bulletin board for your perusal. Nancy buys clothing outright and takes equipment (bikes, furniture and such) on consignment (50%-50%).

Malawi and the Mighty Mole, 1669 Shattuck (off Virginia), Berkeley, 548-8354, Tues.-Sat. 10 am-5 pm. Although Bonnie McClean sells primarily new, hip children's clothing — "because kids' clothes can be so boring" — her store does carry three items of used clothing: jeans (\$3), sizes 6-months to 8; jean jackets (\$5), tiny to large; and western shirts (\$4), sizes 1-8. As a thoughtful bonus, the store offers a carpeted children's playhouse where your child can play while you shop (McClean provides the toys).

MARIN

The Lion, The Witch & The Wardrobe, 55 Tamal Vista Blvd. (at the Co-op Center), Corte Madera, 924-9233, Mon.-Fri. 11 am-5:30 pm, Sat. 10 am-5:30 pm. A plant store sublets a corner of this light, airy store, and the rest is devoted exclusively to children's clothing (infant-size through size 10), furniture and toys. If you're pregnant, you can prepare for the flood by stocking up on receiving blankets (35¢). Or if the flood is receding, buy a potty chair (\$3.50-\$4.50). Jackets, shirts, pants, dresses and so on cost about \$1-\$4.

You can buy 25¢-clothing from a "mendable basket" and darn the knee-holes yourself. You also can find high chairs (\$2.50-\$7), bassinets (\$3-\$5), back carriers (\$6-\$8) and a lavender-and-magenta right-handed school desk (\$4.50). The store also carries unique handmade items. Owners Janis Chan and Nobu Simmons will give you credit for your children's outgrown clothing — bring in a bunch and get credit (usually \$2-\$5 worth) by the bunch to spend right then or over a year's time. I traded some outworn baby's undershirts for a pair of slippers and a floppy fish with long eyelashes. □

STEREOTYPES IN THE STACKS and how to avoid them

By Chuck Fager

Children's authors and book publishers are producing an increasing number of consciously nonsexist books these days. If you're like me, you probably want your kids to read them but don't have a lot of money to buy them with, so the main source of reading matter for your children is the local library. It's hard for libraries to keep up, though, especially in hard times when book budgets are tight, so library collections tend to be made up largely of older books, most of which take for granted the sex stereotypes that many of us are trying to keep from sinking indelibly into our children's heads.

Yet, in the course of combing library shelves for three years to find books to read to two daughters, I have come across a surprising number of books that are old and popular enough to have made their way into the collections of many libraries but are largely or incompletely free from sexism. The titles below don't exhaust the list, but they should be enough to keep your kids busy for several weeks at least, and you can always go back to a book after a while and find renewed pleasure in sharing it with your always-changing child.

For me, a book qualifies as nonsexist if it has a female main character or shows females doing nonstereotyped things ("having adventures," as my daughter Annika puts it); or if it describes boys and men doing nonstereotyped things. I think mommies and daddies are okay, as are some of the activities which are often associated with stereotypes (such as cooking). Some people might have a more restrictive definition or demand some positive antisexist content. But in my experience, that generally results in a book that lays an adult's trip on the child reader, and mine are usually bored by it. The story and illustrations have to carry the book; the message must be artfully expressed.

This list is for kids up to about six years old. All the titles can be found in the Main Branch of the San Francisco Public Library. Usually the books for this age group are impossible to keep in alphabetical order on the shelves, what with the little preliterates pulling them out and shoving them back in any old way. So you have to expect to hunt around for them. I also checked the main branches of the Berkeley and Oakland libraries, and the books that are in their collections as well are indicated with a "B" or an "O" after the description.

The SF Library has a special "Non-Sexist" collection of children's books, but they don't circulate. Moreover, the collection must have been placed by a male chauvinist pig, because it's on the far side of a low bookcase in an obscure corner where most people are sure to miss it. Some of the titles on my list are in this collection, but there are circulating copies of all of them as well. We are lucky to have even a small nonsexist selection of books put together where they are easy to find, but maybe patrons could ask them politely to have it reshelfed in a spot where more people will find it.

C. W. Anderson's *A Pony For Linda*, Macmillan. Anderson wrote lots of books about boys and horses, and they sold widely. *A Pony For Linda* is exactly half of his output about girls. Linda and her friend, also named Linda, get it on with their ponies and win ribbons at the local horse show. The other book of his with female characters is *Linda and the Indians*, which only the Berkeley Library has a copy of. It's even better, with Linda having a real adventure. (B/O)

Frank Asch, *Linda*, McGraw-Hill. This Linda is no relation to Anderson's. Asch's character lives in a big city slum neighborhood, and the book details her saying good morning to all the ordinary/extraordinary things she sees there.

Ludwig Bemelmans, *Madeline* and *Madeline's Rescue*, Viking. Of course, Madeline lives in a swank Paris boarding school, but by the time your kids gets big enough to understand that, you can have him fully indoctrinated about classism and such. In the meantime the illustrations are great, the text winsome, and all the important characters are female (even the dog who rescues Madeline from the Seine). There are three other Madeline books, but in them a little Spanish boy named Pepito becomes too prominent and macho for me, though perhaps if you start with the first two and work up he can be handled. (B/O)

Helen Buckley, *My Sister & I*, Lothrop. A short book devoted exclusively to the potential pleasures of females being together, in this case sibling females. The setting is bourgeois, but the images are definitely positive. (B/O)

Elizabeth Johnson, *All In Free But Janey*, Little, Brown. This one is neat; it's about a girl whose fabulous imagination makes her special. Excellent illustrations. (B)

Wendy Kindred, *Lucky Wilma*, Dial. Wilma's father Charlie lives somewhere else. That four-letter word divorce is never mentioned, but you get the idea. And maybe his visits, which are what the book is about, show him in a stereotyped role, because in fact there is a stereotype of the "Disneyland daddy" which is developing rapidly with the increase in their numbers. But it's not a macho stereotype, as this book shows well: Charlie is nervous, unsure of himself and lonesome for his daughter. How they manage to break this stereotype is told with

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Children love the old crowd pleaser Tom Roberts, the Puppet Man. He's likely to turn up anywhere in the Bay Area.

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few words, and thus quite effectively. If you're a single father with daughters, be careful: reading it to them might make you cry — and, of course, you wouldn't want them to see that!

Robert McCloskey, *Blueberries For Sal* and *Times of Wonder*, Viking. These are well-known and old books, but they're still good. In *Blueberries*, Sal and her mother have an adventure by themselves. In *Times of Wonder*, Sal, who is now older, and her sister have a great time together during a summer in Maine. (B/O)

Miska Miles, *Annie and the Old One*, Little, Brown. Don't miss this one. Annie and her grandmother, the main characters, are Navaho Indians; her grandmother is not only powerful but wise and loving. In the story, Annie has to come to terms with death and her place in life. A potent story, and the illustrations are superb. (B/O)

Evaline Ness, *Sam, Bangs and Moonshine*, Holt, Rinehart and Winston. Sam is a girl who is the role model for the boy she plays with. She has a vivid imagination — too vivid, as it happens, but things work out. (B/O)

Peggy Parish, *Granny and the Indians*, Macmillan. Granny lives by herself in the woods, and she isn't afraid of any Indians; in fact, it's the other way around. (B/O)

Tom Paxton, *Jennifer's Rabbit*, Putnam. Yes, this is Tom Paxton the folksinger, and the book is one of his songs. I'm a sucker for this kind of book because it's by a real father about his real daughter; that's what Robert McCloskey does too. But just on its own this is a fine brief tale, with Jennifer having a great set of dreamland adventures.

Ben Shecter, *The Toughest and Meanest Kid on the Block*, Putnam's. This one is a little obviously raised-consciousness, but my kids were glued to it. Harry, the kid of the title, bullies everybody unmercifully until his dog Pepper gets lost and he needs help to find him. Then he wises up and even cries. It's done more artfully than it sounds.

Bernard Waber, *Ira Sleeps Over*, Houghton-Mifflin. This one is even better, because it's actually funny. Ira is afraid to take his teddy bear with him the first time he goes next door to spend the night with a friend. The kid next door, of course, has one too and is equally embarrassed. (B/O)

Lisl Weil, *Melissa and Melissa's Friend Fabrizio*, Macmillan. Melissa and her mother have adventures. There is no mention of a father; they're on their own and doing fine. I like *Melissa's Friend Fabrizio* best; they go to Venice and Melissa has an adventure by herself and gets away with it.

Jay Williams, *Petronella*, Parents. In a fairytale kingdom, there were always three princes born to each royal couple, and the youngest prince always went off, sought his fortune, rescued a princess and brought her back to become his queen. But in this book the youngest prince turns out to be a princess, and she insists on carrying on the family tradition instead of sitting at home waiting to be married off. (B/O)

Charlotte Zolotow, *William's Doll*, Harper & Row. This is strictly up-to-the-minute stuff. William is a fully competent boy, except that he wants a doll to practice being a (liberated) daddy with. I thought it was drippy, but it fits the definition. (B/O)

THE PLAY GROUP ALTERNATIVE

By Cathy Luchetti

Parents who are just beginning to eye the vast field of daycare possibilities will probably take a jaundiced view of the steep price of preschool care, which generally runs from \$1 to \$3.50 an hour. These people would do well to consider a free alternative that has been growing in popularity in recent times: the play group.

Play group families send their little ones from home to home, rotating them on a daily basis. Each household plays host to the mob one day a week, providing games, projects, lunch, snacks and a nap place.

This revolving kibbutz not only frees the parents four days out of five, but it provides companions for the kids. The youngsters can learn social virtues like sharing while they are exposed to a variety of lifestyles. One play group in North Oakland includes such parent members as a rock musician, a writer, a single mother working toward a black belt in karate, an older woman with five children and a paper route, a butcher and a family of Marxist intellectuals.

The format will naturally vary from house to house. One day the children will play with clay, string beads, eat bulgar wheat and come home reeking of incense. The next day they may munch cheese and vegetables while they take in a live rock and roll concert. One home provides a leafy back yard with swings, along with cans of day-glo tempera, brushes and butcher paper to paint on. Another family has several infants crawling around for the slightly older ones to bathe, feed and generally look out for. On the last day the grown-up caretakers bundle the group into a van and take them out for a morning at the zoo or the park.

Most groups begin with children at least eight months old, starting them off with three-hour sessions two or three days a week. After the age of about a year and a half, when diapering becomes less of a problem, the group can expand to five days a week, all day long.

Parents interested in joining an existing play group or forming one of their own can contact Bananas, 2112 Channing Way, Berkeley, 548-4344; or the Childcare Switchboard, 3896 24th St., SF, 282-7858. Both organizations maintain geographical files on play groups and can direct you to the nearest one or line you up with nearby families who would like to start one. □

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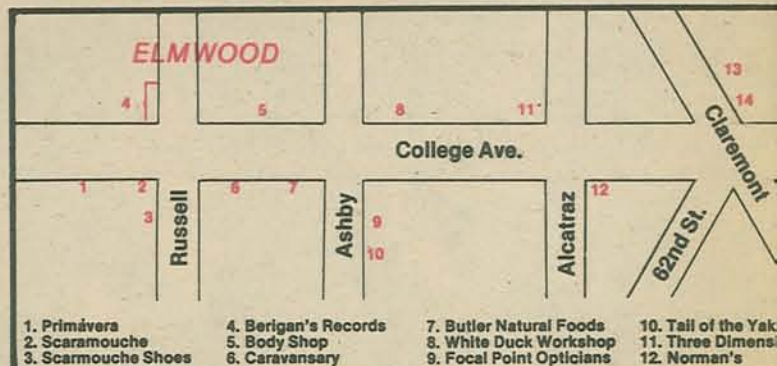
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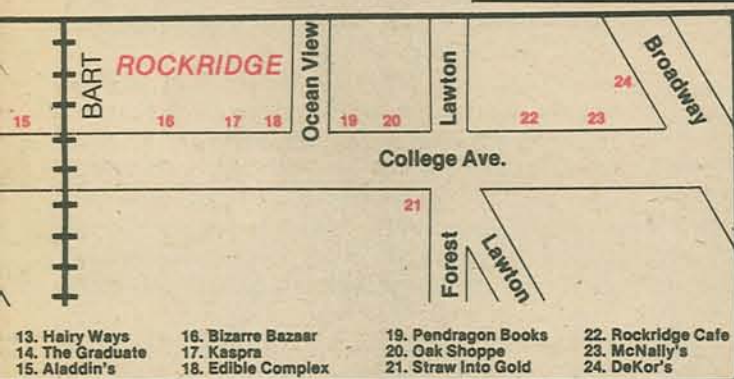
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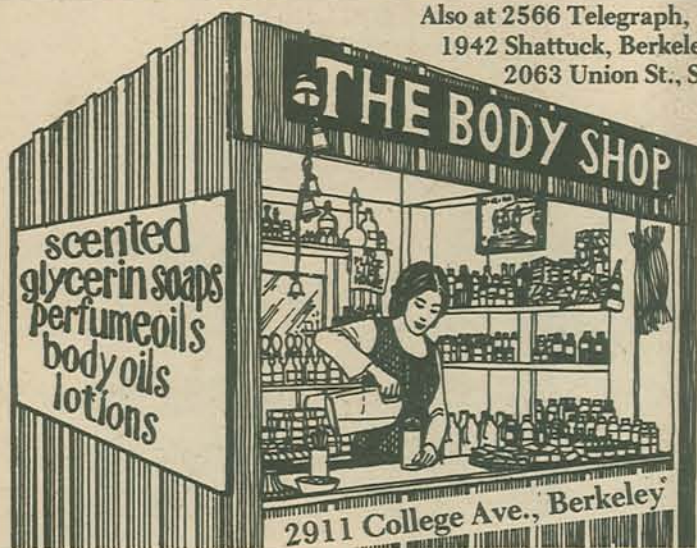
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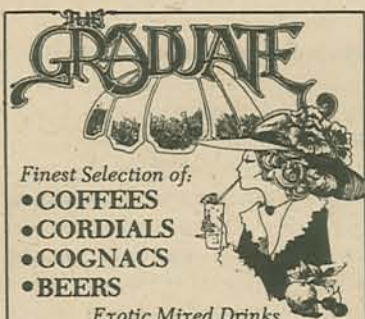
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MOVIES/LARRY PEITZMAN

Into the New York netherworld

TAXI DRIVER, directed by Martin Scorsese, written by Paul Schrader, with Robert DeNiro.

Martin Scorsese's *Taxi Driver* opens with a shot of Robert De Niro's eyes: vacant but ominous, they change color — first red, then yellow, blue, red again — as the lights of Broadway are reflected in his face. It's a terrifyingly intense image, one which most filmmakers would build to, but Scorsese starts off at this high pitch and soars higher — though, in fact, Scorsese takes us farther and farther down into the lower depths of New York life. *Taxi Driver* plunges us into the steamy atmosphere of Broadway bars and porno theaters, a world populated by pimps and whores, pushers and addicts, sadists and masochists, a night world governed by its own perverse logic.

The main character is Travis Bickle (De Niro), an ex-Marine who served in Vietnam. Now he lives in a small rented room in New York. He can't sleep, he doesn't have any friends, and he doesn't want to lie awake nights thinking — about what? So he takes a job driving a cab at night. He cruises through the New York streets, making some money driving hookers and their tricks to conjugal destinations. He has nothing to do in the daytime if he isn't working, and he begins to keep a diary in a childlike scrawl. "Every morning when I bring the cab in," he writes, "I have to clean the cum off the back seat. Sometimes blood."

Driving past the campaign headquarters of a presidential candidate, Travis spots a pretty blonde campaign worker named Betsy (Cybill Shepherd) sitting near the window. He parks outside and stares at this woman. Finally he cleans himself up and marches in to Pallatine headquarters to volunteer. He comes on strong, direct, embarrassingly crude, but Betsy is intrigued.

Betsy agrees to go to the movies with him. When Travis takes her to a skin flick called *Swedish Marriage Manual* he doesn't understand why she becomes sickened and angry. "I didn't know there was anything wrong with this movie," he tells her. "I drive couples to it all the time. All sorts of people."

In the world that Travis inhabits, going to a porno flick is the norm. His life is so tightly insulated, so closed off from ordinary human behavior, he doesn't know any different. When Betsy rejects him, something inside him ignites. The pent-up tension, the repressed sexuality of his solitary life, comes bubbling to the surface and finally explodes in the film's flashy, brutally violent climax.

Violence — irrepressible, thrashing, random violence — is Travis's release from the compressed horror of his night world. Like Peter Schaffer's play *Equus*, *Taxi Driver* is an attempt to re-create the psychological atmosphere in which a seemingly incomprehensible human act becomes comprehensible. Like Schaffer, Scorsese and his screenwriter Paul Schrader are more successful with the atmosphere than with the psychology.

Scorsese's portrait of the New York underworld is steamy and dramatically exciting: the bright lights, the noise, the dirt, the tan-

talizing eroticism of the New York streets — Scorsese makes this almost palpable. It's easy to see how a Travis Bickle gets by in this feverish atmosphere, this heightened low culture, but the film leaves unanswered the nagging question: why *this* Travis Bickle? What sets him off? Why doesn't he adapt to the environment when his acquaintances do?

Scorsese and Schrader barely hint at the answer. Travis has a scar on his back that he might have earned in Vietnam, and when he goes into training for his final rampage, there's a very military quality about his regimen. Is this a clue? Travis writes a letter to his parents on their anniversary; it's on a commercial greeting card, and all the news is imagined: I'm fine; I'm eating well; I've been going with a nice girl named Betsy for six months. Mundane stuff, very middle class.

Is this a hint at the sort of upbringing Travis had, at the goals his parents taught him to aspire to? Scorsese and Schrader give us pieces, but these don't make up a whole puzzle. *Taxi Driver* seems spectacularly right in its atmospherics, but this isn't enough. Scorsese and Schrader make Travis's explosion plausible but not inevitable.

Robert De Niro, on the other hand, gives a perfect performance as Travis. There isn't a jerk of his body or a shifting of his eyes that doesn't seem absolutely right. If we don't fully understand Travis, it's only because Scorsese and Schrader haven't filled in his background. De Niro doesn't merely act; he seems to live Travis's present.

De Niro has the only major role in the film, but the actors who make up the supporting cast — Peter Boyle as a fellow cabbie, Albert Brooks as the campaign worker, Leonard Harris as the presidential candidate, Jodie Foster as a 12½-year-old hooker, Harvey Keitel as her pimp — are uniformly wonderful. Even Cybill Shepherd fits her part here. The trouble with Shepherd in her other films was that you could always see her thinking, trying to decide how her character was supposed to react; there was always a time lag in a Shepherd performance between stimulus and response. In *Taxi Driver*, that lag is built into her character; she isn't supposed to know how to react to Travis.

"You're a contradiction," she tells him. Unfortunately, despite Scorsese's virtuoso mise-en-scene, Schrader's sharp dialog and skillful acting by all involved, Travis Bickle — night man, underground man, taxi driver — remains just that. □



Party hack Cybill Shepherd confronts hackie Robert De Niro.

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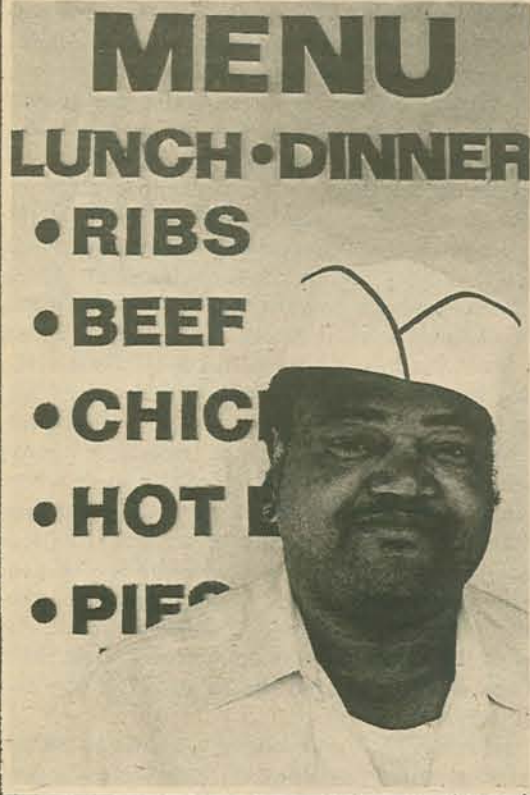


PHOTO BY CHARLY FRANKLIN

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Let me say right off that I've never been to New Orleans. This is but one of a sizable number of cultural gaffes in my life which I'm busy trying to remedy — I also don't, for instance, speak Italian or play water polo. In the meantime, like all career gluttons, I know of New Orleans. Like limburger cheese, its reputation precedes it.

San Francisco shares two reputations with New Orleans — one for civic self-consciousness and another for great food. I won't dicker with either city's self-consciousness — humility is no virtue among cities, as far as I'm concerned. Nor can I argue with their reputations for great food, not having gorged myself on crawdads by the bayou. I have had crawdads by the bay, though.

It's an interesting phenomenon, this appearance of New Orleans/Southern-style cooking in San Francisco. For, although San Francisco is a good place to eat, it would be hard to open a San Francisco-style restaurant in New Orleans. Certainly you could export sourdough bread, steam beer and the redoubtable New Joe Special, but then what?

New Orleans cuisine, on the other hand, is prodigious. The bayou city, I am told, is the preserve for one of the few extant regional cuisines in America; this means it's an armed bastion against the computer burger hordes. I'll bet restaurateurs in New Orleans know just how the Romans felt when they espied Attila the Hun setting up housekeeping.

Creole cooking takes its character from the four ethnic forces at play in the Deep South before Thomas Jefferson took out a mortgage on the Louisiana Purchase — French, Spanish, Black African and Indian. Creole as an amalgam then breaks down into "haute," which doesn't travel well and draws mostly from the French; and "good ole boy" which travels better and relies on widely known one-pot meals — gumbo, jambalaya and etouffe. Though gumbos and jambalaya can travel, they still suffer. There are indigenous Creole ingredients which just can't be found anywhere else — like daube glace (a type of seasoned, jellied meat), merlitions (a vegetable akin to a green pepper and a squash), Creole tomatoes, Lake Pontchartrain trout and Gulf of Texas pompano. Three local restaurants try to approximate

New Orleans cooking — at worst, all three do try hard. Only one really makes it.

At Union Street's ersatz-French-Quarter Le Creole, there's an expression on the menu: "Gumbo Gladdens the Stomach While It Soothes the Soul." Their gumbo not only didn't gladden my stomach, it ruffled my feathers. The gombo de poulet (\$2.60) didn't have enough chicken in it to make a chicken salad on soda cracker sandwich, its vegetables were few and far between, and its spices were mild to the point of blandness. It was hard, too, to tell their chicken gumbo from their jambalaya (\$4), though the ingredients in the jambalaya should have been ham and Gulf shrimp. I managed to unearth two tiny shrimp and a spoonful of canned ham, which does not a one-pot meal make.

Still hungry after these meager entrees, I tried the crevette remoulade (\$2.85). The menu said "crisp Gulf shrimp . . . in an, OH, so tasty sauce (Do you remember Arnaud's?)." I say it's eight tiny frozen shrimp in a modified Thousand Island Dressing, and I say the hell with it. I wonder if I'm lucky not remembering Arnaud's?

Leon's Bar-B-Q, on the edge of the ocean, has a lot more going for it. First off, it's the best rib place in the city after Vic & Betty's Soul Bar-B-Q (believe me, I've tried them all). Then it's real warm, beyond its formica and neon decor. Leon and Roosevelt McHenry always have a good word for their incredibly loyal customers (I wouldn't go anywhere else except that ribs taste best after midnight, and Leon's closes before that). And, of course, there's always the gumbo (\$3.50) served only Friday and Saturdays. It's superb, thick and rich with gumbo file, the Creole spice, and filled with enough crab to leave my fingers ragged from searching for meat in each wondrous morsel. It comes with rice and Leon's home-cooked corn muffins, usually hot from the oven. Ah yes, and for dessert there are tiny homemade pies (60¢) — pecan, apple, peach and sweet potato.

Finally, there's the Venetian Glass Nephew, a restaurant as anomalous in its ambience and cuisine as in its name. The name comes from the title of a novel by Elinor Wylie (Knopf, 1925); the food occasionally visits New Orleans but spends most of its time wandering about the rural South, resting most often somewhere in the Ozarks. Jay Johnson, the effusive owner, chef, waiter and culinary confidant, teaches English at Petaluma High School during the day and runs the Nephew as an exhaustive avocation on weekends.

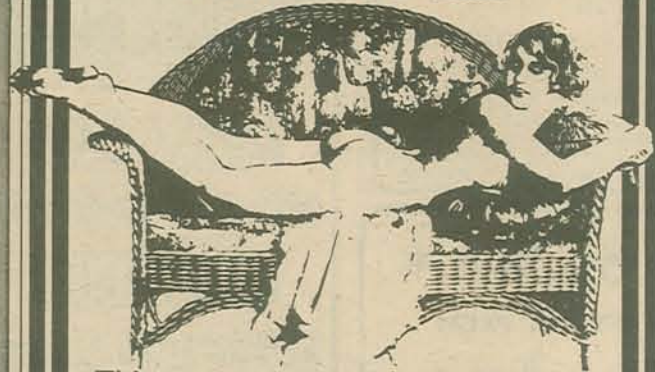
The restaurant is easily one of the most beautiful in the city, heavy on oak tables, player pianos, pictures of mother on the wall, that sort of nostalgic sentiment that borders on creamy kitsch. Only one meal (at around \$6) is served per table per night, and only two to four entrees are offered. This very cleverly minimizes the waste that ruins many restaurants, and probably is the expedient that keeps Johnson solvent.

The food, though good, is uneven. On one occasion my companion, who grew up in the Deep South, described the food as "institutional cooking, Southern style." The soups are usually good, filled with fresh ingredients, okra, even hominy. The salads can be wishy-washy though; once Johnson served a jello-filled-with-celery-and-nuts-on-lettuce concoction which may have been authentic but wasn't palatable.

Johnson admits he has trouble substituting and sometimes tones down the dishes to favor Northern tastes. So you have eggplant stuffed with cheese and chicken livers, strangely dull because he couldn't find the proper salt pork the dish demanded. Other dishes are excellent even with substitutions, like the squabs stuffed with apricots — Johnson points out that no one in the Ozarks would eat squab because it's too uneconomical. And there are certainly problems with the vegetables, which lean heavily toward being overcooked to a wilt.

Don't get me wrong, I like the Glass Nephew. It's problem, like its motto ("Cuisine de Maison-Dixon"), is one of mixed metaphor. It wanders all over the South, and winds up in San Francisco. □

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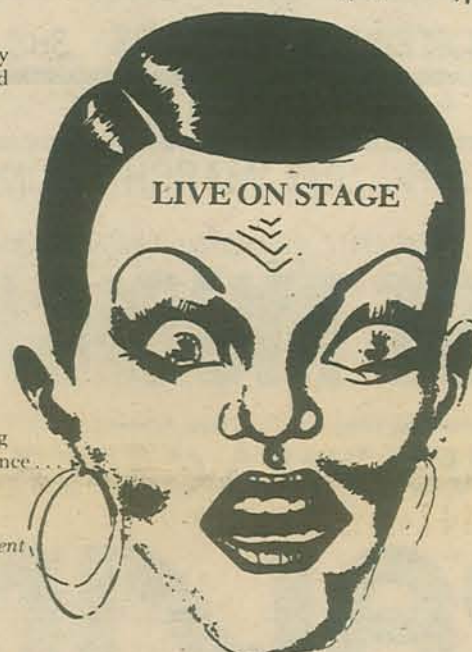
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THEATER/IRENE OPPENHEIM



Galina Panov in "Heart of the Mountain."

From Russia with schmaltz

If you're ever in desperate, sweaty need of a heavy dose of hyperbolic observations, I'd prescribe a few days of reading Heuwell Tircuit's dance reviews in the SF Chronicle. According to Tircuit, we lucky San Franciscans have a genius lurking behind the creation of every grand jete and are blessed with at least a masterpiece a month. Generally this gush is spent breathlessly overpraising, but in his recent piece on the SF Ballet's production of Valery Panov's new ballet, *Heart of the Mountain*, Tircuit gamely demonstrates that he can be as disproportionately bombastic when he doesn't like something as when he does.

In his Feb. 26 Chronicle review of the Panov work, Tircuit calls the dance "the most vulgar, intellectually poverty-stricken turkey this side of the Nevada gambling palaces." He goes on to proclaim, "To present such trash in the main [SF Ballet] season is an act of depravity." Now I know this may sound strange coming from me, but there are times when harsh reviews are inappropriate and serve no purpose. The assumption behind a highly critical review is that the individual or group in question knows what it's doing and is strong enough to defend itself or perhaps learn from the criticism. In the case of the aesthetically naive Valery Panov, however, Tircuit's verbal assault is about as pointless (and challenging) as slinging mud at a barn wall.

To be sure, Panov's first effort to choreograph a full-length ballet is a pathetic exercise set in an absolutely anachronistic, melodramatic style. Using a loud, ponderous, unpleasantly percussive score by Murad Kozhlayev, the ballet tells the throbbing tale of a black-haired mountain maid (Galina Panov) who rejects the husband who has been chosen for her. This refusal means she must die. Her potential bridegroom (Valery Panov) at first aggressively appeals, then humbly falls to his knees and begs her to relent, but the girl is adamant and prepares for death.

With a grim wall of rock looming in the background, the darkly costumed work begins in swirls of dry ice mist. In this steamy atmosphere Panov, dressed in a military-style red jacket and a disarmingly frivolous fluffy white hat, sets movements for himself and his coterie of "mountain men" that are an eclectic collection of cliches. Ballet steps and folk material mingle with much macho strutting, swaggering hips and puffed chest posing that includes the frequent use of arched backs, eyes appealing and clenched fists railing heavenward. Clearly, *Heart of the Mountain* is dated claptrap, but producing it is hardly the act of "depravity" that Tircuit cites. The dictionary definition of depravity, after all, is "corruption or wickedness" — nouns that might be saved for larger villainy than the mounting of this sad dance work.

Ever since the Panovs were finally allowed to leave the Soviet Union in 1974 (after two years of painful confinement and harassment), the Western dance world has been wondering what to do with them. Both Panovs are skilled, but their skills are severely limited and no-

where near the flexible caliber of other Soviet defectors such as Nureyev, Marakova and Baryshnikov. Galina's body is a bit peasant-sturdy for Western tastes, while Valery, with his wiry frame and impatient attack, is more suited for character parts than romantic leads. Galina, still in her 20s, lacks stage presence and personality, yet she's the stronger dancer. Under another choreographer, or with another partner, she might be able to make better use of her talents. As of now, however, the couple has a chunky technique that doesn't reflect an intelligent use of their abilities but rather depends heavily on a circuslike display of tricky steps.

Also, ballet is a profession of the young, and at 37, Valery Panov is considered an older dancer, perhaps too old to begin to rethink his attitudes toward dance. He claims he chose to leave the Soviet Union to gain artistic freedom, but there's little indication that since coming to the West he's been capable of using his hard-won liberty. There's a certain temperamental arrogance coming from the stage when Valery Panov dances, and I sometimes feel that what artistic freedom meant to him was the chance to show us his wares, a chance for glamour and recompense. At any rate, it's perturbing that an artist who's suffered so much to get to the West has managed to absorb so little of the West's vital iconoclasm into *Hearts of the Mountain*.

Evidently the Panovs have not found a major ballet company willing to take them in permanently (on their terms, at least). As a result, they've spent the past year in an exhausting series of American and European tours with their meager repertoire confined to frothy, vaudeville schmaltz-style pas de deux. Much of this touring has been with the SF Ballet, an understandable phenomenon since SFB graciously offered the Panovs an invitation to work with the group when the dancers were still confined in Russia.

Since their emigration, SFB has profitably used the Panovs' celebrity value to attract outside bookings and a broader audience to the essentially starless company. With the pair, SFB has toured the coast from Vancouver to Texas and is at this very moment on another such junket that will bring the company, Panovs in tow, to more than ten Southwestern cities.

It might seem that SFB is blatantly exploiting its pet artistic refugees, but any exploitation would be mutual. The Panovs are well paid for these rural excursions, and SFB did provide Valery with the chance to choreograph a work and helped him obtain the private grants that partially funded the project.

After seeing the Panovs perform during the past year, no one involved in dance could expect Valery to produce a choreographic masterpiece. But few could have foreseen that Panov's new work would be the terribly weak pastiche that finally reached the SF Opera House. Ballets are not like plays. You can't sit down, read the script and then sedately decide whether to put the work on or not. Ballet companies simply have to get a choreographer and pray hard that he or she will come up with something worthwhile.

In the case of *Heart of the Mountain*, the ballet was still being created a few weeks before its premiere. As rehearsals progressed, it didn't seem as if anyone (with the exception of the Panovs themselves) held out much hope for the piece. But SFB perhaps wastefully and wrongheadedly, made a commitment to Panov which they were now obligated to fulfill honorably. I have no doubts *Heart of the Mountain* will be dropped from the repertoire as soon as possible, not just in response to critics such as myself or Tircuit, but because everyone — audience, dancers and SFB echelon — knows *Heart of the Mountain* is a dog.

The whole Panov saga reminds me of a passage from Tennessee Williams' autobiographical *Memoirs*. Williams talks about the tragic life of the actress Diana Barrymore (John's daughter). "Diana," says Williams, "was a girl with talent, but not enough talent and it haunted her." Those words kept haunting me as I watched the second, post-review performance of Panov's ballet. The couple — he in pain, having injured himself early in the performance, and she anxious and distracted — tried to hold their spirits together. It was an effort that made it poignantly clear that the real-life Panovs are a subject filled with more pathos than anything Valery may create. □

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MOVIES

MINI-REVIEWS

The Adventure of Sherlock Holmes' Smarter Brother

Gene Wilder wrote, directed and stars in this disjointed but amusing comedy, which involves Marty Feldman as a man with a "photographic memory" for conversations, and Madeline Kahn as a music hall performer whose life is threatened by the wicked Professor Moriarty (Leo McKern). Dom DeLuise is on hand as an opera singer who agrees to turn over important state papers to Moriarty during a performance of *A Masked Ball*. Surprisingly, the only performer who isn't funny to watch here is Wilder himself. It seems that Wilder's secret desire was to be a sexy, romantic leading man and in the middle of his own wacky comedy that's the part he's given himself. (Metro I, SF; Parkway II, Oakl.; UA IV, Berk.)—L.P.

Dog Day Afternoon

One of the best films of the 1975 season. Stars Al Pacino (is he being typecast as a crook?) and John Cazale, in a story based on a true Brooklyn bank robbery which goes haywire, winding up with more media coverage than the Crucifixion. Directed by Sidney Lumet, a master of the art. (Alhambra II, SF; Berkeley, Berk.; Serramonte VI, Colma.)—M.S.

Hedda

The Royal Shakespeare Company's film version of the 1891 Henrik Ibsen play, *Hedda Gabler*. Intelligent and self-destructive, Hedda finds no outlet for her prodigious energies, and Ibsen skillfully makes the unhappy woman's frustrations the stuff of great drama. The scenes between Hedda and the lecherous Judge Brack are particularly superb examples of layered theatrical double entendres. Don't miss it. (Showcase II, Oakl.; Vogue, SF)—I.O.

Hester Street

A story of Jewish immigrants on New York's Lower East Side at the turn of the century—a sort of continuation of *Fiddler on the Roof*, partly in accented English, partly in Yiddish with subtitles. Done in the muted texture and slow pace of a foreign film, *Hester Street* is at base an American story, and it touches on some basic American themes—the struggle of immigrant groups to assimilate, the pain of leaving old-country ties to come to a new society that thrives on rootlessness, tradition versus Americanization—and, within its limits, it has a largeness of spirit that American cinema seems almost to have lost. (Act II, Berk.; Lumiere, SF)—L.P.

Inserts

Pornography begins at home if you're a has-been Boy Wonder director (Richard Dreyfuss) reduced to making porno inserts (which he defines as "closeups of garish interludes") in the living room of your mansion. He makes ends meet by using some really laid-back types, but he generally views life through a glass of Hennessy darkly—it's 1930, and he's suffering from acute Depression. Rex (Stephen Davies), who gives the film much of its thrust, looks like Valentino as seen by Charles Addams, and although John Byrum's screenplay is meatier than most of this genre, some of the better lines are swallowed up by a bad sound track or too much cognac. But Byrum has managed to make bedfellows out of persiflage and porno, a neat trick in itself. (Regency II, SF)—Z.J.

The Killing of a Chinese Bookie

John Cassavetes obviously intended to combine elements of *The Godfather* and *Chinatown* but to use them "honestly," to tell the Truth about the Mafia and low life in L.A. It sounds good on paper, but Cassavetes's improvisational style, which is designed to clue us in on what's going on inside a character, is more suited to the psychological than the sociological, and it doesn't mesh with this externalized story about underworld subcultures. With Ben Gazzara, who

deploys a whole arsenal of Actor's Studio mannerisms in an effort to create a character out of what is little more than a plot device. (Alexandria, Geary/18th Ave., SF)—L.P.

The Man Who Would Be King

Directed by John Huston, this film has a little something for everyone—a little *Treasure of Sierra Madre*, a little *Lost Horizon*, and very little Rudyard Kipling. Sean Connery's Scotch is unBonded as he and Michael Caine ably raise Cain in this entertaining, if slightly incredible, tale of two profligates loose amid the Masonry of the far-flung British Empire beyond Afghanistan. Christopher Plummer turns in a plum of a performance as Kipling; Morocco doesn't do quite as well playing India. (Empire I, SF; Larkin, SF; Serramonte I, Colma.)—Z.J.

Night Moves

Gene Hackman plays a private eye who thinks too much for his own good. Ostensibly the movie is a suspense story, but the actions are insufficiently motivated for a first-rate murder mystery, and some of the coincidences are so staggering they would have embarrassed Charles Dickens. Still, the film is so dense, so resonant, that it deserves to be playing on double bills with Bergman and Truffaut. If it had come to us from Europe, it would undoubtedly have received much more artistic acclaim. (Alhambra II, SF; Berkeley, Berk.)—L.P.

One Flew Over the Cuckoo's Nest

Jack Nicholson was born to play Ken Kesey's hero, Randle McMurphy, too sane and free-spirited for the system to control, and Louise Fletcher is a perfect Nurse Ratched, her voice always modulated, always condescending, in Milos Forman's well-made, naturalistic, demythologized version of Kesey's famous novel. The strengths and flaws of the movie are basic to the material, and how you feel about the film really depends on how you feel about the novel. (Regency I, SF; Piedmont, Oakl.)—L.P.

The Story of Adele H.

Truffaut's newest film is so elegant and lucid that any attempt to explain it can only diminish its beauty. The film is broadly about a woman's obsession with the purity of her passion for a man, with the *idea* of her passion, but the "meaning" of the film is all there on the screen. With a remarkable 19-year-old actress named Isabelle Adjani as Adele Hugo, who was (almost incidentally) the daughter of Victor Hugo. (Elmwood, Berk.; Clay, SF; Surf, SF)—L.P.

Swept Away . . . by an Unusual Destiny in the Blue Sea of August

A romantic comedy about the class struggle. Lina Wertmüller, a committed Marxist and a gifted filmmaker, has given *Swept Away* a shimmering surface: the performances by Wertmüller regulars, Mariangela Melato and Giancarlo Giannini, are stylish and energetic; the dialogue is generally sharp (though filled with too many class-warfare epithets, like "capitalist bitch" and "subproletarian"); and the picture is crammed with picture postcard views of the Mediterranean. But underneath the polish is a grimly deterministic, Marxist parable that's just a little too predictable; as a result, the film's rhythm is off—it's like a long, sleek sedan being run off a Volga motor. (Surf, SF)—L.P.

Taxi Driver

Every lead-in should have a hooker, and in this film she's 12½ years old and played with passionless aplomb by 13-year-old Jodie Foster. This part thriller, part psychological study is like a two-headed coin—each side may be masterfully minted, but the total is counterfeit. Robert de Niro gives a superlative under-the-skin, inside-the-head performance as a man almost totally alienated from society, but director Martin Scorsese has flawed his film with contradictions and a seeming inability to make up his mind as to the right ending—so he gives us three. Nevertheless, a gripping and disturbing analysis

of mankind versus the filth and slime that constitute the very hard underbelly of urban life. (Albany, Albany; Century 21, Oakl.; Cinema 21, SF)—Z.J.

The Way We Were

This would-be trip (or fall) into politics is set in the witch-hunting Fifties, when everyone was apparently seeing red. Robert Redford's teeth (there seem to be 50 of them) were never so white, and Barbra Streisand is constantly feeling blue because she knows she's not good enough for him. The Bicentennial aside, these things are no cause for celebration, and neither is the film. (Ghirardelli, SF)—Z.J.

Movie reviews by Zena Jones, Irene Oppenheim, Larry Peitzman and Merrill Shindler.

FIRST RUNS

ACT I and II: I: *The Magic Flute*. II: *Hester Street*; 2121 Center, Berk., 548-7200.

Alameda: I: call for info thru 3/9; *Breakheart Pass* from 3/10. II: *Killer Elite and Brannigan*. III: *Gone with the Wind* thru 3/9; 2317 Central, Alameda, 522-4433.

Albany Cinema: *Taxi Driver*; 1115 Solano, Albany, 524-5656.

Alexandria: *The Killing of a Chinese Bookie*; Geary/18th Ave., SF, 752-5100.

Alhambra: I: *First Nudie Musical* and *Pretty Maids All in a Row*. II: *Dog Day Afternoon* and *Night Moves*; Polk/Green, SF, 775-5656.

Berkeley: *Dog Day Afternoon* and *Night Moves*; Shattuck/Haste, Berk., 848-4300.

California: call for info; Kittredge/Shattuck, Berk., 848-0620.

Cannery: I: *Will, I Will . . . For Now*; Leavenworth/Beach, SF, 441-6800.

Castro: *Conduct Unbecoming* and *Cabaret* thru 3/9; *Hustle* and *Framed* from 3/10; Castro/Market, SF, 621-6120.

Century 21: *Taxi Driver*. 22: call for info; 8201 Oakport, Oakl., 562-9596.

Cinema One: *Mahogany* and *Once is not Enough* thru 3/4; *Gable and Lombard* from 3/5; 255 West MacArthur Blvd., Oakl., 653-0777.

Cinema 21: *Taxi Driver*; Chestnut/Steiner, SF, 921-1234.

Coliseum: *Farewell My Lovely* and *Tamarind Seed* thru 3/9; Clement/9th Ave., SF, 221-8181.

Coronet: *The Sunshine Boys* and *Smile*; Geary/Arguello, SF, 752-4400.

El Rey: *Aloha Bobby and Rose*, *Rancho Deluxe* and *Buster and Billie*; 1970 Ocean, SF, 587-1000.

Empire: I: *The Man Who Would Be King*. II: *Butch Cassidy and the Sundance Kid* and *Race with the Devil*. III: call for info; 85 West Portal, SF, 661-5110.

Ghirardelli: *Shampoo* and *The Way We Were* thru 3/4; Beach/Polk, SF, 441-7088.

Grand: *Duel in the Lions Den*, *Tidal Wave* and *Fistful of Dynamite*; Mission/22nd St., SF, 648-2676.

Larkin: *The Man Who Would Be King*; Larkin/O'Farrell, SF, 441-3742.

Metro I: *The Adventure of Sherlock Holmes' Smarter Brother* thru 3/9; Union/Webster, SF, 221-8181.

Music Hall: *Lies My Father Told Me*; Larkin/Geary, SF, 441-4776.

New Mission: *Walking Tall part II* and *Return to Macon County* thru 3/9; *Hustle* and *Chinatown* from 3/10; 224 Grand View, SF, 647-1261.

North Point: *Barry Lyndon*; Powell/Bay, SF, 989-6060.

Oaks: I: *First Nudie Musical* and *Pretty Maids All in a Row* thru 3/9; *Breakheart Pass* and *Report to the Commissioner* from 3/10. II: call for info; 1875 Solano, Berk., 526-1836.

Parkway: I: *I Will, I Will . . . For Now* and *The Last of the Red Hot Lovers*. II: *The* continued on page 21

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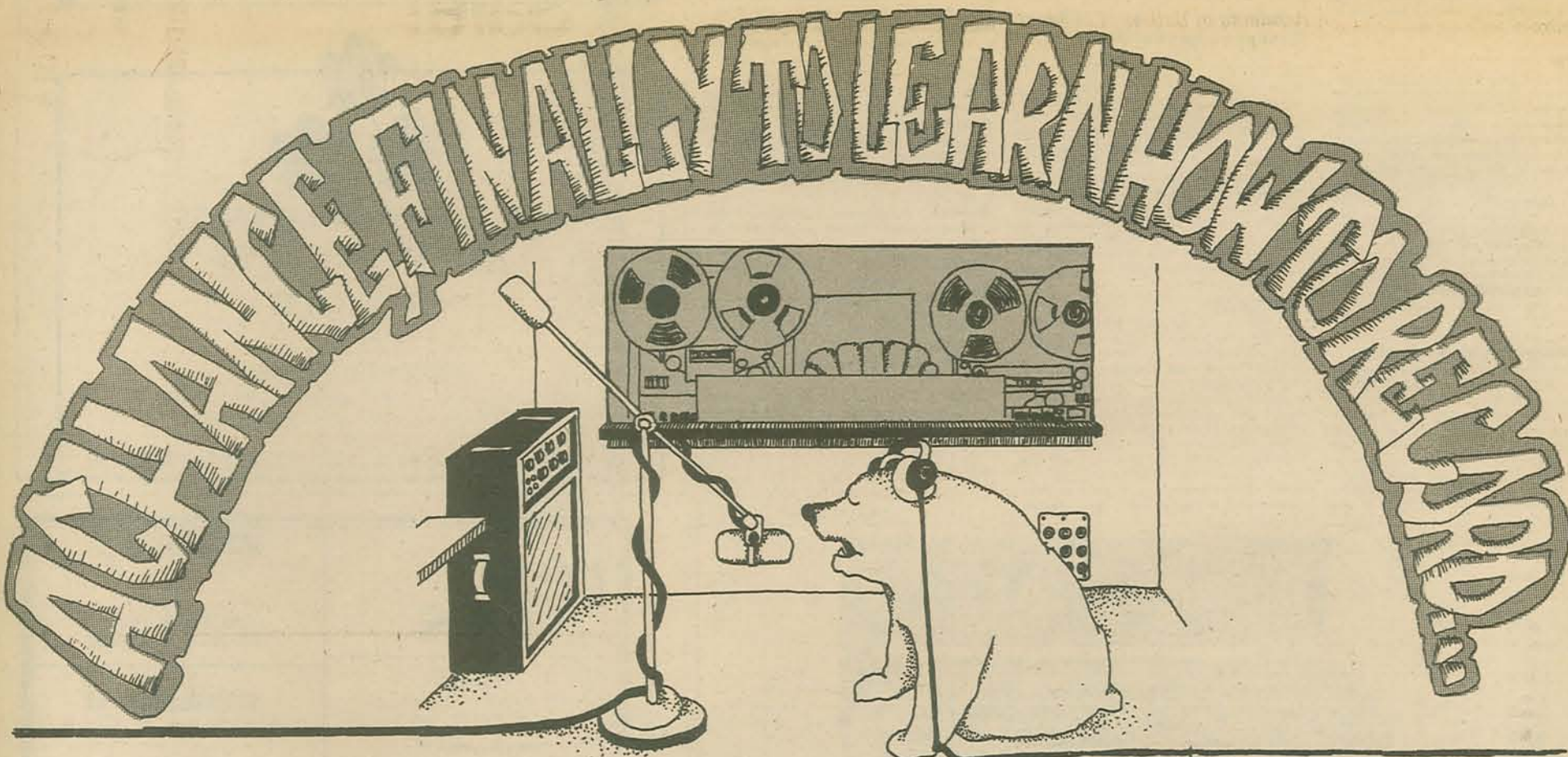
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continued from page 19

Adventure of Sherlock Holmes' Smarter Brother: 1834 Park Blvd., Oakl., 835-3535.

Piedmont: *One Flew Over the Cuckoo's Nest*; 4186 Piedmont, Oakl., 654-2727.

Regency I: *One Flew Over the Cuckoo's Nest*; Van Ness/Sutter, SF, 673-7141.

Regency II: *Inserts*; Sutter/Van Ness, SF, 776-5505.

Royal: *Butch Cassidy and the Sundance Kid* and *Vanishing Point* thru 3/9; *Breakheart Pass* and *Report to the Commissioner* from 3/10; Polk/California, SF, 474-2131.

St. Francis: I: *Man Friday* thru 3/9; *The Devil within Her* from 3/10. II: *Jury of One and Drivers Seat* thru 3/9; 965 Market, SF, 362-4822.

Serra: *The Hindenburg* thru 3/9; Junipero Serra Blvd., Daly City, 755-1455.

Serramonte Six: I: *The Man Who Would Be King*. II: *American Graffiti*. III: call for info. IV: *Mahogany* and *Once Is Not Enough*. V: *Emmanuelle Part II: The Joys of a Woman*. VI: *Dog Day Afternoon*; off Hwy. 280 across from the Serramonte Plaza, Colma, 756-6500.

Showcase Alameda: I: *Give 'Em Hell, Harry* thru 3/9. II: *Mahogany* thru 3/9; 2245 Shoreline, Alameda, 521-4200.

Showcase Oakland: I: *The First Nude Musical* thru 3/9. II: *Hedda* thru 3/9; Broadway/51st, Oakl., 654-5505.

Stage Door: *Next Stop Greenwich Village*; Mason nr. Geary, SF, 986-4767.

Stonestown Twin: I: *Flesh Gordon* and *The Groove Tube* thru 3/9. II: *American Graffiti* and *The Lords of Flatbush* thru 3/9; behind the Emporium, Stonestown Mall, SF, 221-8181.

Tanforan Park: I: call for info. II: *Farewell My Lovely*. III: *No Deposit, No Return*. IV: *Groove Tube* and *Flesh Gordon* thru 3/9; *Breakheart Pass* from 3/10; Tanforan Park Shopping Center, El Camino Real/Seaside Ln., San Bruno, 588-0291.

UA Four: I: *Butch Cassidy and the Sundance Kid* thru 3/9. II: *Barry Lyndon*. III: *King of Hearts, Bambi vs. Godzilla* and *Thank You Mask Man*. IV: *The Adventure of Sherlock Holmes' Smarter Brother*; 2274 Shattuck, Berk., 843-1487.

Vogue: *Hedda* thru 3/9; Sacramento/Presidio, SF, 221-8181.

FOREIGN FILMS AND REVIVALS

Blacks in Cinema class, lectures and films: John Cassavetes's *Shadows* and Les Blank's *Drywood* 3/10, 7 pm, Laney College Forum, 10th St/Fallon, Oakl., 834-5740, free.

Bocce Cinema: Fellini and Antonioni's *Amore in Citra* 3/10, 7 and 9 pm; Pasolini's *Il Vangelo Secondo Matteo* 3/11, 7 and 9:45 pm; 1434 Grant, SF. \$1 membership for four programs and \$1 per program.

Canyon Cinematheque: Matha Collidge's *Not a Pretty Picture* 3/11, 8:30 pm, SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.75.

Cento Cedar: Claude Chabrol's *Nada*; 38 Cedar/Larkin, SF, 776-8300, \$3.

Clay: Truffaut's *The Story of Adele H.* thru 3/9; Wertmuller's *Seven Beauties* from 3/10; 2261 Fillmore/Clay, SF, 346-1123, \$3.

Don Quixote with Rudolf Nureyev, 3/5 at 8 pm, 3/6 at 3, 7 and 9:30 pm and 3/7 at 3 and 7 pm, Palace of Fine Arts, 3601 Lyon, SF, TELETIX and other ticket agencies, \$5.

Education Liberation Front series: Emile de Antonio's *Point of Order* and *Millhouse* 3/9, 7:30 pm, 155 Dwinelle Hall, UC Berkeley, \$1.50.

Film Fair: *Sweet Music and Stars over Broadway* 3/5, 7:30 pm, 732 Chenery, SF, 586-7748, \$3.50.

Gateway: *The Pirate and Hit the Deck* thru 3/9; *Camille* and *Pride and Prejudice* 3/10-16; 215 Jackson/Battery, SF, GA 1-3353, \$3/\$2 with discount card.

Haight-Ashbury Community Radio presents *Attica, We're Alive* and *The San Quentin Six* 3/5, 7:30 pm, Grattan School, Grattan/Cole, SF; also 3/6, 7:30 pm, Dudley Stone School, Haight/Masonic, SF; 752-5750, \$1.50, childcare provided.

Intersection: the Beatles in *A Hard Day's Night* and five shorts, 3/7, 7 and 9:45 pm, plus a live show by the Free Store at 9 pm, \$1.50; Cocteau's *Blood of a Poet* and eight early short films, 3/14, 7 and 9:50 pm, plus Beyond, at 9:05 pm, a music/dance/light show; 756 Union, SF, 397-6061, \$1.50 donation at the door.

Kokusai: *Sword of Vengeance* episode six and *Ninjutsu* thru 3/9; *Sword of Justice* episode three and *The Naked Seven* 3/10-16; 1700 Post, SF, 563-1401, \$3.

Laney College: Billy Wilder's *The Apartment* 3/8, 7 pm, Laney College Theatre, 10th St/Fallon, Oakl., 834-5740, free.

Latin American Film Survey: *Sangre del Condor (Blood of the Condor)* 3/4; *Lucia* 3/11; 7 pm, Hamilton Jr. High, 2101 35th Ave., Oakl., 834-5740, free.

Lumiere: *Hester Street* and the short *Renais-sance*; California/Polk, SF, 885-3200, \$3.

Midnight Movies: Monty Python's *And Now for Something Completely Different* 3/6; *The Harder They Come* and Bob Marley and the Wailers in the short *Lively Up* 3/13; midnight at the Presidio Theatre, 2340 Chestnut, SF, 921-2931.

Pacific Film Archive: *Sullivan's Travels* 3/4, 7 and 10:20 pm; *My Man Godfrey* 3/4, 8:40 pm; *The Education of Sonny Carson* and *Frame Up! The Imprisonment of Martin Sostre* 3/5, 7 and 9:30 pm; *The Prisoner* episode nine, 3/5 at midnight and 3/6 at 3 pm, "It's Your Funeral"; two by Bunuel, 3/6, *Ensayo de un Crimen (The Criminal Life of Archibaldo de la Cruz)* at 4:30 and 8 pm and *La Mort en ce Jardin (Death in This Garden)* at 6:10 and 9:40 pm; films on modern theatre series, 3/7, 2:30 pm; *Paradise Now*; two Japanese classics, 3/7, *The Mistress* at 4:30 and 8:15 pm and *Grass Whistle* at 6:20 and 10:05 pm; two from Egypt, 3/8, *The Sin* at 7:30 pm and *I Want a Solution* at 9:30 pm; two from Egypt, 3/9, *The Postman* at 7:30 pm and *The Sparrow* at 9:35 pm; Lenny Lipton presents his super 8 films, 3/10, 7:30 pm, including *Revelation of the Foundation*; Memorial tribute to Paul Robeson presented by Albert Johnson, 3/10, 9:30 pm, with the films *Body and Soul* and *Borderline*; Robeson in *Borderline* 3/11, 6 pm; *Native Land* 3/11; 7 and 10:35 pm; *Meet John Doe* 3/11, 8:30 pm; Robert Kramer presents *Milestones* 3/11, 7:30 pm, in Wheeler Aud.; Robeson in *Body and Soul* 3/12, 6 pm, Les Blank and Chris Strachwitz present *Tex-*

THEATER

★OPENINGS

The Magic Hole in Space

Opens 3/13. Continues thru 4/10, Sat.-Sun. at 8:30 pm, at the Academy of Ballet, 2121 Market nr. Church, SF, 387-3758, \$2.50/\$2 students. Seven archetypal characters who have all committed suicide cavort in an exploration of what led up to their demise. Presented by Total Theatre; written and directed by Marlena Magaldi.

Moonchildren

Previews 3/4-7, 8:30 pm. Opens 3/10, Thurs.-Sat. at 8:30 pm and Sun. at 8 pm. At the Open Theater, 441 Clement nr. 6th Ave., SF, 751-3089, \$3/\$2.50 students.

SF premiere of Michael Weller's play about rebellious American youth of the late Sixties. Directed by Lee D. Sankowich, who directed the long SF stage run of *One Flew Over the Cuckoo's Nest*.



Kathy Fregulia in *The Magic Hole in Space*, 3/13-4/10, SF Academy of Ballet, 2121 Market, SF, 387-3758.

Mex #1, a work in progress, 3/12, 7:30 and 9:30 pm; *The Prisoner* episode 10, 3/11 at midnight and 3/13 at 3 pm, "Hammer into Anvil"; two by Bunuel, 3/13, *Nazarin* at 4:30 and 7:45 pm and *Simon of the Desert* at 6:10 and 9:25 pm; MGM cartoons of Tex Avery, 3/13 at 11 pm and 3/14 at 1 pm; films on modern theater, 3/14, 2:30 pm, *El Teatro Campesino* and *Los Vendidos*; two with Paul Robeson, 3/14, *The Emperor Jones* at 4:30 and 8 pm and *Showboat* at 5:45 and 9:20 pm; all in the University Art Museum unless otherwise noted, 2621 Durant, Berk., 642-1124, first film \$1.50/75¢ before 6 pm, additional films 50¢.

Rialto: I: *Monty Python and the Holy Grail* and *And Now for Something Completely Different*. II: 12 early Warner Bros. cartoons, plus three Max Fleischer cartoons, thru 3/9; *Faithful and Dr. Strangelove* from 3/10. III: *Woody Allen in Sleeper, Bananas* and *Everything You Always Wanted to Know about Sex*. IV: *Reeler Madness* and *Marijuana: Weed with Roots in Hell*; 841 Gilman, Berk., 526-6669, \$2.50/\$2 members.

Richelieu: *Flying Down to Rio* and *Christopher Strong* thru 3/9; *Rebecca* and *Notorious* 3/10-16, 1075 Geary/Van Ness, SF, PR 1-5200, \$3/\$2 with discount card.

SF Libraries: *Point of Order* 3/8, noon, Lurie Room, Main Library; *The Story of Carl Gustav Jung* 3/10, 7 pm, Marina Branch; *Gold Rush and Golden Age of Comedy* 3/10, 6:45 pm, Lurie Room, Main Library; *American Time Capsule, The Sixties, Storm of Strangers* and *Norman Rockwell's World: An American Dream* 3/11, 1:30 pm, Excelsior Branch, all free.

SF Museum of Modern Art: *Ossessione* 3/7, 2 pm, \$1/75¢ srs., members; Robert Fulton's *Path of Cessation*, Chick Strand's *Guacamole* and Yvonne Hanneman's *Vesak* 3/9, 7:30 pm, \$1.50/\$1; Kurosawa's *Record of a Living Being* 3/12, 7:30 pm, \$1.50/\$1; Roberto Rossellini's *Paisan* 3/14, 2 pm, \$1/75¢, 4th floor, Van Ness/McAllister, SF, 863-8800.

SF State: *The Three Musketeers* 3/4 at 4 and 7:30 pm and 3/5 at 7:30 pm in the Barbary Coast Room of the Student Union Bldg., \$1; *Men's Lives* 3/11, 12:30 pm, conference room of the Student Union Bldg., free; Ken Russell's *The Devils* 3/11 at 4 and 7:30 pm and 3/12 at 7:30 pm in the Barbary Coast Room of the Student Union Bldg., \$1; all on the campus, 19th Ave./Holloway, SF, 469-2171.

Surf: Wertmuller's *Sweet Away* . . . thru 3/9; *The Story of Adele H.* from 3/10; 4510 Irving/46th Ave., SF, 664-6300, \$3.

UC Berkeley: *Love and Anarchy* 3/4, 7 and 9:30 pm, 155 Dwinelle Hall; *Children of Paradise* and *A Day in the Country* 3/9, 7 pm, Wheeler Aud.; *The Invitation* 3/11, 7 and 9:30 pm, 155 Dwinelle Hall; *Tommy* 3/12, 7, 9 and 11 pm, Wheeler Aud.; on the campus, 642-2561, \$1.50, only at the door, one hour before screening.

United State Cafe: Marlene Dietrich in *The Blue Angel* 3/6, 9 and 11:10 pm, plus Bessie Smith in *St. Louis Blues* and a newsreel; 12 Max Fleischer cartoons, 3/13, 9 and 11 pm, including nine with Betty Boop, Superman, Popeye and Koko; 1538 Haight, SF, 626-4143, \$1.50.

Yeomen of the Guard

Opens 3/6, continues thru 4/3, Fri.-Sat. at 8:30 pm, plus matinees 3/14 and 28 at 2:30 pm. At Presentation Theatre, Turk nr. Masonic, SF, 752-7755, \$5.50-\$4.50/\$3-\$2.25 students.

The Lamplighters open their 25th season with Gilbert and Sullivan's operetta. *Yeomen of the Guard* is more serious than most G&S operettas, set in 16th century England, in and about the Tower of London. Directed by Orva Hoskinson; conducted by Gilbert Russak.

MINI-REVIEWS

AC/DC

Thru 3/28, Thurs.-Sun. at 7:30 pm, the Magic Theatre, 1618 California/Polk, upstairs, SF, 441-8001 or dial TELETIX, \$4.50/\$3.50 students.

AC/DC is an electric play that doesn't really turn me on. It seems to be about the desensitizing impact of the mass media, but I can't tell for sure, since too much of the dialog is an incoherent blend of technical and hip jargon. A strong sexual element comes across as a male fantasy written on speed by the British author Heathcote Williams, whose high energy level requires dramatic discipline. The cast appears to understand what's going on, which is more than I can say for myself. —A.D.

Beach Blanket Babylon Goes Bananas

Wed.-Thurs. at 8:30 pm, Fri.-Sat. at 8:30 and 11 pm, Sun. at 7:30 pm, Club Fugazi, 678 Green, SF, 421-4222, \$6-\$5.

Everything from Annie Oakley to Carmen Miranda, who wisecracks "it's very easy to make a friend, very hard to make a stranger." This high-camp musical revue features three men, three women and a poodle band, and satirizes the California scene from Jeanette MacDonald to the Beach Boys. Star Nancy Bleiweiss sings the theme from *Love Story* under a six-foot headpiece that looks like a fruit bowl. The amazingly varied audience is half the fun. —A.C.

Bullshot Crummond

Tues.-Fri., 8:30 pm; Sat., 8 and 10:30 pm; Sun., 7:30 pm; Hippodrome Theatre, 412 Broadway, SF, 982-2343, \$7-\$5.

By and large a delightful old potboiler combining elements of vaudeville and British music hall comedy. Everything's here—an uncommonly handsome hero (very well proportioned if you catch my drift); a dastardly villain of Teutonic origins; a wispy, blond, sweet young thing; thrills, chills and chases galore. And it all comes out in the wash at the edge-of-your-chair conclusion. —M.S.

Cat on a Hot Tin Roof

Thru 3/7, Tues.-Sat. at 8 pm and Sun. at 7 pm, 2980 College, Berk., 845-4700, \$5-\$3.50.

The *Cat on a Hot Tin Roof* doesn't know enough to jump off—which of course is Tennessee Williams' point in the Berkeley Rep's revival. Highlighted by an explosive, bittersweet confrontation between father and son, this 20-year-old play is loaded (some might say overloaded) with emotional ordeal and conflict. Uneven acting and unhelpful direction mar the evening, although it's redeemed by Karen Ingelthron's excellent Big Mama, Robert Hirschfeld's authoritative Big Daddy and the work itself. —A.D.

An Evening at Widow Begbick's

Thurs.-Fri. at 8:30 pm and Sat. at 8:30 and 10:30 pm, Old Spaghetti Factory, 478 Green, SF, 863-6619, \$4.50-\$3.50.

A cabaret-style evening that consists of a melange of 15 compositions by Bertolt Brecht and Kurt Weill. The hostess is Widow Begbick, the Brechtian character from *Mahagonny*, played by blond, sinuous Carolyn Zaremba, who sings Brecht-Weill songs with a sexy ferocity. The admission price is a little steep for a show that only runs an hour, but I recommend it on the basis of Zaremba's performance alone. —I.O.

Find Your Way Home

The Showcase, Thurs., Fri. and Sat. at 8:30 pm; Sun. at 7:30 pm on alternate weekends (3/4-7), 430 Mason, San Francisco, 421-5331.

This Tony-award-winning play is unusual, perhaps even unique. It's a soap opera about homosexual love. Of course, television isn't quite ready for this sort of material, but if it were, *Find Your Way Home* could be called *As the Gay World Turns*. Hokey and schmaltzy and cliched, John Hopkins's play does at least benefit from fine performances, especially Stephanie Smith as Jackie Harrison. —A.D.

The Rocky Horror Show

Tues.-Thurs. at 8:30 pm, Fri.-Sat. at 8 and 10:30 pm and Sun. at 7:30 pm, at the Montgomery Playhouse, 622 Broadway, SF, 788-8282 or major ticket agencies, \$8.50-\$7.50.

A sodomite's delight—a campy, raunchy revue featuring a chorus line in black stockings and garter belts, a transvestite scientist from Transylvania who creates a male sex object à la Frankenstein, a rainy night, a haunted castle and a pair of innocent squares who are introduced to the joys of sex by Dr. Frank-n-Furter. The whole thing makes you think of the Addams Family gone gay. The commentary is rather forced, and some of the lyrics are dumb, but the cast headed by David James as the mad transvestite really pour it on and the show takes off. —F.F.

Snoopy!!!

Little Fox Theatre, Tues.-Fri., 8:30 pm; Sat., 3 and 8:30 pm; Sun., 3 and 7:30 pm; 533 Pacific Ave., SF, 434-4738, \$8.50-\$5.50.

This family-style musical comedy based on the famous "Peanuts" comic strip is staged by skilled professionals who certainly know how to entertain their audiences. Book, lyrics, acting and direction are technically flawless and often imaginative, all of which makes the play a hit here and will no doubt do so when it opens in New York. For my taste, however, I just wish Charles Schulz would confine his Peanuts characters to the comic strip and not authorize their appearance everywhere from T-shirts to the stage. —A.D.

This Is (An Entertainment)

In repertory by the American Conservatory Theatre, 3/10 and 13 at 2:30 pm, Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5.

Tennessee Williams essentially creates a disjointed collection of caricatures who cavort with each other in what he calls "a bizarre fantasy" that examines the "funny side of revolution." The play is not only not particularly entertaining, it's a pathetic, desperately unimaginative effort. May Williams gracefully survive this experience and move on to worthier projects. —I.O.

continued next page



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continued from previous page

The Tooth of Crime

Thru 3/7, Fri.-Sat. at 8:30 pm and Sun. at 7 pm, New College Stage, 777 Valencia, SF, 626-1694, \$3.50.

A murky plot about a deathly challenge to a rock star (too much of the dialogue is incomprehensible rough-tough "jive" talk) plus eight songs by author Sam Shepard (accompanied by an electronically amplified live band) plus an irrelevant imaginary sexual attack scene (well done) add up to plenty of bite, but little to chew on. (This is a reopening of the Berkeley production with a slightly different cast). —A.D.

Theater reviews by Andrew Cohn, Arthur Diamond, Frederick Feied, Michael E. Miller and Irene Oppenheim.

CURRENT RUNS

ACT: Henrik Ibsen's *Peer Gynt* 3/4, 8-9, 12-13 at 7:30 pm and 3/6 at 1:30 pm; Peter Shaffer's *Equus* 3/5-6 and 11 at 8:30 pm; Tennessee Williams's *This Is (An Entertainment)* 3/10 and 13 at 2:30 pm; Shakespeare's *The Merry Wives of Windsor* 3/10 at 8:30 pm; Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5.

Ah, Wilderness! by Eugene O'Neill, presented by the UC Berk. drama dept., 3/11-13, 8 pm, Zellerbach Playhouse, UC Berk., 642-2561, \$2/\$1 students.

And Miss Reardon Drinks a Little by Paul Zindel, presented by SF Actors Ensemble, thru 3/27, Thurs.-Sat. at 8:30 pm, 2940 16th St. nr. Mission, SF, 861-9015, \$3.50-\$2.50.

Are You Still in Your Cabin, Uncle Tom? presented by the Oakland Ensemble Theatre, thru 3/21, Fri.-Sat. at 8:30 pm and Sun. at 5 pm, 660-13th St., Oakl., 832-8030, \$4.50-\$3.50.

Dark of the Moon, Bureau of Western Mythology's multimedia production of an Appalachian legend, based on the play by Howard Richardson and William Barney, thru 3/21, Thurs.-Fri. and Sun. at 8 pm and Sat. at 2:30 and 8 pm, at the Stanford Music Hall, 221 University Ave., Palo Alto, 497-4317, \$3.50-\$2.

A Doctor in Spite of Himself, Moliere's comedy presented in a workshop production by the Berkeley Shakespeare Festival, 3/6-7, 8:15 pm, Live Oak Theater, 1301

Shattuck/Berryman, Berk., \$1.50 donation at the door.

Duck's Breath Mystery Theatre, comedy team, presents *Duck of the Baskervilles*, *A Whistful Elvis* and several short skits, thru 3/6, Thurs.-Sat., 8:30 pm, Intersection, 756 Union, SF, 397-6061, \$2.

Glass, presented by the Goodman Group Artists' Collective, thru 3/14, Fri.-Sun. at 8:30 pm, at the Goodman Bldg., 1115 Geary nr. Van Ness, SF, \$2 at the door.

Kennedy's Children, thru 3/28, Tues.-Fri., at 8:30 pm, Sat. at 2:30 and 8:30 pm and Sun. at 3 and 7:30 pm, Marines' Memorial Theater, Sutter/Mason, SF, 673-6440, \$8.50-\$5.50.

Macbeth, by William Shakespeare, presented by the Berkeley Shakespeare Festival, thru 3/7, Thurs.-Sat. at 8 pm at Theatre Morphose, 2547 8th St., Berk., \$2; Sun. at 2 pm, in Hinkel Amphitheatre, Arlington/Southampton, Berk., donation; 843-0450 for more info.

The Maids, by Jean Genet, presented by the Julian Theatre, 3/5-6, 8:30 pm, 953 De Haro/20th St., SF, 647-8098, \$2.

A Night of Pieces, mime, music and more presented by the Fourth in Line, 3/10, 8:15 pm, Intersection, 756 Union, SF, 397-6061, \$1.50.

The Point, a puppet play presented by SF Street Puppet Theatre, 3/13, 10 am and noon, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$1/\$50 children.

Raisin, musical based on Lorraine Hansberry's play *A Raisin in the Sun*, thru 3/14, Tues.-Fri. at 8:30 pm, Sat. at 7 and 10:45 pm and Sun. at 2:30 and 7:30 pm, at the Orpheum Theatre, Market/8th St., SF, 621-5000, \$11-\$5.

SF Comedy Scene workshops, Thurs. at 8:30 pm; showcases, Fri. at 10 pm, Intersection, 756 Union, SF, 397-6061, \$2.

SF Funnies, Tony de Paul's comedy showcase, Sun. at 9 pm; open mike for amateur comedians, Tues. at 8:30 pm, at the Holy City Zoo, 408 Clement, SF, 752-2846.

Tango, by Slawomir Mrozek, presented by the Playhouse Company, thru 3/28, Fri.-Sat. at 8:30 pm and Sun. at 7:30 pm; 2525 8th St., Berk., 548-7677, \$3-\$2.

Waiting for Lefty, by Clifford Odets, presented by the New City Theater, 3/5-14, Fri.-Sat. at 8:30 pm and Sun. at 7:30 pm, 1819 10th St., Berk., 841-6500, \$2.50.

MUSIC-DANCE

SF Symphony: Edo de Waart conducts, with pianist Joseph Kalichstein, in a program of Haydn's *Symphony No. 93*, Bartok's *Piano Concerto No. 2* and Dvorak's *Symphony No. 7 in D minor*, 3/5-6 at 8:30 pm, SF Opera House; de Waart conducts a program of Schubert's *Overture in C major*, Debussy's *La Mer* and Bruckner's *Symphony No. 6*, 3/10 and 12 at 8:30 pm and 3/11 at 2 pm at the SF Opera House (open rehearsal 3/10, 10 am); Michael Tilson Thomas conducts a special Gershwin Celebration, 3/13, 8:30 pm, featuring Sarah Vaughan, in the Opera House; \$11.50-\$4, at the Opera House, Van Ness/Grove, SF, 431-5400 or major ticket agencies.

Spring Opera Theater: Bach's *St. Matthew Passion* 3/4-5 and 13 at 8 pm and 3/7 at 2 pm; *Meeting Mr. Ives* 3/6 and 11 at 8 pm and 3/14 at 2 pm, plus a special seniors and students matinee 3/11 at 1:30 pm, \$3.50-\$1.50; Offenbach's *La Perichole* 3/12 at 8 pm, plus a special performance 3/8 at 8 pm, in Zellerbach Aud., UC Berk., 642-2561; at the Current Theater (unless otherwise noted), 445 Geary, SF, 673-4400, \$12.50-\$3.75.

Dance Spectrum presents *Totentanz (Dance of Death)*, 3/4-6, 8:30 pm, at Grace Cathedral, 1051 Taylor, SF, 824-5044, \$5-\$3.

Tumbleweed Dancing, 3/4, 9 and 11, from 9 pm, Minnie's Can-Do Club, 1725 Haight, SF, 752-6990, \$1.

Lynyrd Skynyrd, The Outlaws and Paris, 3/5-7, 8 pm, Winterland, Post/Steiner, SF, \$6/\$5.60 advance, dial TELETIX.

Dan Fogelberg, and Fool's Gold, 3/5, 8 pm, San Jose Center for the Performing Arts, 255 Almaden, San Jose, \$7.50-\$6.50; also, 3/6, 8 pm, Berkeley Community Theater, Allston/Grove, Berk., \$6.50-\$4.50; dial TELETIX.

Promenade Chamber Players, 3/5, 8 pm, with Rossini's *Overture La Scala De Setta*, Mozart's *Concerto No. 23 in A major for Piano and Schubert's Symphony No. 3*, St. John's Presbyterian Church, College/Garber, Berk., free.

Tokyo String Quartet, 3/5, 8 pm, music by Webern, Mozart and Brahms, Hertz Hall, UC Berk., 642-2561, \$4.25/\$2.75 students.

Willie Nelson and Emmylou Harris, 3/5 at 8 pm and 3/6 at 7:30 and 11 pm, Circle Star Theatre, 1717 Industrial Road, San Carlos, TELETIX and other ticket agencies.

Cal Tjader, 3/5, 8 pm, plus the Mystic Knights and the Elements of Soul, at the Hyatt Regency Hotel, on the Embarcadero Plaza, SF, 586-6900, \$8/\$6 advance, to benefit the children's program of the Mission YMCA.

Footloose Dance Company, with *Junk Dance #3*, *Crosstalk* and others, 3/5-6 and 12-13, 8 pm, Cat's Paw Palace, 2547 A 8th St./Dwight, Berk., 845-8615, \$3/\$2.50 students.

Margaret Jenkins Dance Company, Fri.-Sun. thru 4/4, new works by Jenkins on Fri. at 8:30 pm, \$2.50/\$2 students; *Equal Time* by Jenkins and Michael Palmer on Sat. at 8:30 pm, \$2.50/\$2; demonstrations of new dance techniques, on Sun. at 2 pm, free; all in Margaret Jenkins Dance Studio, 2005 Bryant/18th St., SF, 648-5278.

Old First Center for the Arts: violin and piano music performed by Warren van Bronkhorst and Carol Hayes, 3/5, 10 pm, \$1.50; SF Bach Society directed by Edwin Flath, 3/7, 4:30 pm, \$2; Mimi and Lesandre, 3/12, 10 pm, Eastern dancers exhibition, \$2; pianist Misara Chan, 3/14, 4:30 pm, music by Beethoven and Ravel, \$2; Van Ness/Sacramento, SF, 776-5552.

1750 Arch Street: tenor John Duykers and pianist Landon Young, 3/5, music by Dallapiccola, Alban Berg, Erik Satie and others; synthesized computer sound by Charles Dodge, 3/6; pianist Julian White, with a four-part series collage of styles and forms, Sundays at 8 pm, beginning 3/7, and repeated on Wednesdays at 8 pm, \$20 for the series; Beth Anderson, 3/9, her own compositions for voice, tape, video and piano; classical lute

and guitar, 3/12, performed by Jeffrey Chinn; pianist Madeline Bruser, 3/13, music by Bach, Beethoven, Prokofiev and others; 8:30 pm unless otherwise noted, 1750 Arch, Berk., 841-0232 or dial TELETIX, \$3/\$2.50 students/\$2 srs.

Mardi Gras Carnival of West Indian music, 3/5, 9 pm, Obeah reggae band, Louis Arnold Steel Drummers and Tabu and Kibibi Flaming Limbo Dancers, at Longshoreman Hall, 400 North Point, SF, 848-6767 or dial TELETIX, to benefit KPFA.

Aitos Greek Dancers, 3/6, 8 pm, McLaren Hall, USF, 2130 Fulton, 666-6124, \$2/\$50 students.

Pianist Jerome Malyr, 3/6-7, 2:30 pm, music by Schumann and Debussy, Little Theater of the Legion of Honor, Lincoln Park, 34th Ave./Clement, SF, 558-2881, 75¢ plus admission to the museum.

SF Community Orchestra, 3/6-7, 8:15 pm, Bartok's *Rumanian Dances*, Beethoven's *Symphony No. 8* and Dvorak's *Symphony No. 7*, Giannini Aud., 3151 Ortega/37th Ave., SF, 647-6015, \$2/\$1 students.

Jesse Colin Young, 3/6, 7:30 and 10:30 pm and 3/7 at 2 pm, Memorial Aud., Stanford University, 497-4317, or dial TELETIX, \$6.50/\$6 advance.

Murray Louis Dance Company, 3/6, 7:30 pm, California Gallery, 2877 California, SF, 922-2975.

Troubadour Bob Neate sings musical folk tales, 3/6, 10 am and noon, in matinees especially for children, at Old First Church, Van Ness/Sacramento, SF, 776-5552, \$1/\$50 children.

Center for Contemporary Music: conceptual sound pieces by Erv Deuman and Jim Guzzetta, 3/6; New Music Coalition, 3/13; both 8 pm, in the Concert Hall on the Mills College campus, Seminary/MacArthur, Oakl., 632-2700 ext. 337, free.

Queen and Yesterday and Today, 3/7, 9 pm, Berkeley Community Theater, Allston/Grove, Berk., \$7-\$5, dial TELETIX.

University Concert Band, 3/7, 8 pm, music by Aaron Copland, Ralph Vaughan Williams, Charles Ives and others, Hertz Hall, UC Berk., 642-2561, \$1/\$50 students.

Inti-Ilumani, contemporary folk music of Latin America, 3/7, 8 pm, Glide Memorial Church, 330 Ellis/Taylor, SF, \$3.50, advance tickets at Modern Times Bookstore, SF, 621-2675 and La Pena, Berk., 849-2568.

Evensong: organist Robert Pittman, 3/7, music by J. S. Bach, Mendelssohn and others; clarinet and cello music, 3/14, performed by David Barnett and Victoria Clarke, music by Beethoven, Messiaen and others; both 8 pm, Church of the Advent, 261 Fell/Gough, SF, \$1.50 donation.

Sunday Night Concerts: Mozart Sonata series, 3/7, with violinist Anne Crowden and pianist Donald Pippin; guitarist Philip Rosheger, 3/14, music by Dowland, Burd, Frescobaldi, Villa-Lobos and others; both 8:30 pm, Old Spaghetti Factory, 478 Green, SF, 648-1892, \$2.50/\$2 srs., students.

Bach Dancing and Dynamite Society: the John Handy Sextet, 3/7; the Eddie Henderson Quintet, 3/14; both 4:30 pm, at the Pete Douglas Beach House, on Miramar Beach, between Medio and Magellan off Hwy. 1, near Half Moon Bay, 726-4143, \$3.

Theatre of Musike, 3/7, 8:15 pm, Medieval and early Renaissance music, by Cantigas, Dufay, Morley and others, Live Oak Theater, 1301 Shattuck/Berryman, Berk., 841-5580 or 849-4120, donation.

Celloist Laszlo Varga, 3/7, 3 pm, music by J. S. Bach, Schumann, Brahms, Kodaly and others, Knuth Hall, SF State, 19th Ave./Holloway, SF, 585-7174, \$2/\$1 students.

American Ballet Theatre: Raymonda 3/9 and 11 at 8:30 pm, SF Opera House; *Swan Lake* 3/12 at 8:30 pm Flint Center, De Anza College Cupertino, 257-9555; Con-

certo, *Pas de Deux*, *Jardin aux Lilas* and *Les Patineurs* 3/13 at 2:30 and 8:30 pm, Flint Center; *Las Hermanas* and *La Sylphide*, 3/14 at 2:30 pm, Opera House; *The Maids* and *La Sylphide* 2/14 at 8:30 pm at the Opera House; \$12-\$7.50, tickets at the Macy's, TELETIX and other major box offices.

Carlos Montoya, 3/9, 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$5.50-\$4/\$4.50-\$3.

Zaza, Leoncavallo's opera staged by the Community Music Center Opera Workshop, 3/9, 8 pm, Community Music Center, 544 Capp, SF, 647-6015, \$2.50.

Brown Bag Opera, highlights from the SF Opera repertoire, 3/10, 12:10 pm, Veterans Aud., Van Ness/McAllister, 50¢; SF, bring your lunch or buy one for \$1.25 at the concert.

Masayuki Koga on shakuhachi flute, 3/10, 8 pm, in the Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.

New Music Ensemble of the East Bay Music Center, 3/10, 8 pm, with music by Charles Ives, Anton Webern, Mark Shimbrot and Jim Hobart, at the Rainbow Sign, Derby/Grove, Berk.; repeated 3/13, 8 pm at the music center, 2369 Barrett/24th, Richmond; 234-5624, \$2.50/\$1.50 srs., students.

Original works for voice instruments and electronics, 3/11, 8:30 pm, by Dalene and Ed Drake, at the Blue Dolphin, 3819 17th St./Sanchez, \$1 donation.

Human Dancing Company, presents *Becoming Human: A Journey of Consciousness*, 3/11, 8 pm, Neighborhood Arts Theater, 220 Buchanan nr. Market, SF, \$2.50 donation.

Opera Concertante, Donald Pippin directs members of the Oakland Symphony in a performance of Handel's *Julius Caesar*, 3/12, 8:30 pm, in the lobby of the Paramount Theatre, 2025 Broadway, Oakl., 465-6400, bring a pillow to sit on.

CLUBS

SAN FRANCISCO

Boarding House: Martin Mull and Dirk Hamilton, thru 3/7; Merle Saunders with Aunt Monk and Aztec Two Step, 3/9-11; Terry Garthwaite and Aztec Two Step, 3/12-14; 960 Bush, 441-4333.

El Matador: Mose Allison, thru 3/6; Bob Dorrough, 3/9-20; 492 Broadway, 434-2913 or dial TELETIX.

Great American Music Hall: Freddie King, thru 3/4; Carmen McRae, 3/5; John Klemmer, 3/6; Bobby "Blue" Bland, 3/7; 859 O'Farrell, 885-0750.

Keystone Kerosene: Pharoah Sanders, thru 3/7; Vince Wallace, 3/8; Anthony Braxton, 3/9-14; 750 Vallejo, 781-0697.

Paul's Saloon: bluegrass jam, Tues.; High Country, Wed. and Fri.; the Good Ole Persons, Thurs. and Sat.; Sonoma County Line, Sun.; 3251 Scott/Lombard, 922-2456.

The Reunion: Sonny Criss Quartet, 3/5-6; 1823 Union, 346-3248.

Sacred Grounds Coffeehouse: Vince Daluis, Mon.; game night, Tues.; poetry, Wed.; Edward Rollin, Thurs.; Blackberry, Fri.; Anne Henderic and friends, Sat.; David Barnett and Victoria Clark, Sun.; 2095 Hayes/Cole.

Savoy: Steamin' Freeman, 3/4; Sylvester, 3/5-6; Jerry Corbitt, 3/7; 1438 Grant, 391-2821.

United State Cafe: Robin Kilgore, 3/4; *Waiting for Godette* 3/5; movies, 3/6; Richard Garneau and Phil Ford, 3/7; Rockin' Richard's Fifties Flashbacks, 3/8; Bobby Kent and the Christian Cadillac, 3/10; Honey Creek, 3/12; movies, 3/13; Gideon and Power, 3/14; 1538 Haight, 626-4143.

EAST BAY

Bacchanal: Juanita Oribello, 3/7; Flowing Stream Ensemble, 3/14; 1369 Solano, Albany, 527-1314.

Bishop's: film, 3/4, *African Queen*; women's night, 3/5, with Trish and Nancy Vogel; Lois Ann Thomas, Blackberry and Gary and Dan, 3/6; men's center potluck, 3/7, 6 pm; film, 3/11, *Summer Wishes, Winter Dreams*; benefit for Inez Garcia, 3/12, with Selby and Friends and Christina; massage workshop for men, 3/14, noon; 1437 Harrison, Oakl., 444-9805.

Freight and Salvage: hoot nights, Tues.; bluegrass, country and folk, Wed.-Sat.; 1827 San Pablo, Berk., 548-1761.

Keystone Berkeley: Brian Auger and the Bolivian Express and Eddie Boy Band, 3/5-6; Michael Bloomfield and friends, 3/7; Jimmy Witherspoon, 3/8; Ray Wylie Hubbard, 3/10-11; James Cotton and Lightnin' Hopkins, 3/12-13; Country Porn and the Awesome Light Band, 3/14; 2119 University/Shattuck, Berk., 841-9903.

La Salamandra: open mike, 3/4 and 11; Koan, 3/5; One Step from the Street, 3/6; No Money Down, 3/7; poetry, 3/8, with Paladin and Jack Micheline; variety night, 3/9; Lion 3/10, plus Mike and Gorgin; Rhythm and Bones, 3/12; Bay Area Comedy Troupe, 3/13; It's It, 3/14; 2516 Telegraph, Berk., 841-9070.

Longbranch: Eddie Money and Jerry Miller Band, 3/4; the Shakers and Queen Ida and the Bon Ton Zydeco Band, 3/5-6; Greg Kihn and the Rubinoos, 3/7; call for info, 3/8; Back Road and Raw Power, 3/9; Spoons and King Bee, 3/10; Eddie Money and Grace, 3/11; Les Dudek and Back Road, 3/12; Les Dudek and the Jerry Miller Band, 3/13; Greg Kihn and the Rubinoos, 3/14; 2504 San Pablo, Berk., 848-9696.

The Point: Dick Oxtot's Golden Age Jazz Band with Pamela Pollard, 3/5; 32 Washington, Point Richmond, 233-4295.

West Dakota: Salsa de Berkeley, 3/7, benefit for the Media Network; 1505 San Pablo, Berk., 526-0950.

NORTH-SOUTH

El Verano Inn: Country Porn, 3/5; Crystal Pistol, 3/6; 197 Verano Ave., Sonoma, (707) 996-9688.

Inn of the Beginning: Taj Mahal and J.C. Burris, 3/4-6; Sunrise Country show, 3/7, 2-6 pm; free folk music, 3/7, from 9:30 pm; Art Lande and the Rubisa Patrol, 3/8; Bristlecone and Geanie Stout Band, 3/10; Gabriel Gladstar self-healing energy show, 3/11, with Clifford Spangler; David LaFlamme Band with Nielsen-Pearson; 13:13; Holly Near and David Songbird, 3/14; 8684 Old Redwood Hwy., Cotati, (707) 795-3481.

Nashville West: Don West Show, Mon.-Thurs.; New Mudd Revival, Fri.-Sat.; 193 Commercial, Sunnyvale, 732-7730.



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Research Scientist

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NEW TIMES

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The Boston Globe

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Family Circle

RADIO WAVES

FRI., MARCH 5

BBC Radio Newsreel: Late-breaking news stories from BBC correspondents overseas. KQED 88.5 FM, 6:30 am.

The Chieftains, an instrumental group from Dublin, present new and traditional music selections on **Folk Music and Bernstein.** KALW 91.7 FM, 10 am.

SF Symphony live broadcast. Haydn's *Symphony No. 93 in D*, Bartok's *Plano Concerto No. 2*, and Dvorak's *Symphony No. 7 in D Minor*. KKHI 1550 AM/95.7 FM, 8:30 pm.

The Infernal Triangle. A woman vows to murder her older sister if the sister doesn't keep her hands off the woman's husband-to-be on **Mystery Theater.** KSFO 560 AM, 9 pm.

Rock Trivia on **Ronn Owens'** talk show with Music Director Frank Brandon. KGO 810 AM, 10:05 pm.

Afro Roots. Tony King hosts this multi-dimensional rhythmic program of musical patterns. KPOO 89.5 FM, 10:15 pm-2 am.

SAT., MARCH 6

Kidspace, a children's radio show presented for and by Bay Area youngsters. KPOO 89.5 FM, 9 am.

Aida. Verdi's classic. Performed by Leontyne Price, Marilyn Horne and the **Metropolitan Opera.** KKHI 1550 AM/95.7 FM, 11 am.

Singin' In The Rain with Gene Kelly, Donald O'Connor and Debbie Reynolds, from the original motion picture soundtrack, plus **Three Little Words** starring Fred Astaire, Red Skelton and Arlene Dahl on **Show Album.** KRON 96.5 FM, 7 pm.

Drugs and the Mind. An introspective look at a much-misunderstood subject on **New Dimensions.** KQED 88.5 FM, 8 pm.

Doris Day talks about her "kewpie doll" image with Miriam Goodman on **Ms. Understood.** KSFO 560 AM, 8:30-9 pm.

An oracle reveals the circumstances surrounding a murder and endangers her own life in order to capture the killer in "They Shall Stone Them With Stones," on **Mystery Theater.** KSFO 560 AM, 9 pm.

SUN., MARCH 7

Africa Vive En El Caribe. Avotoja hosts this musical and cultural tour of the Caribbean, Africa and Latin America. KPOO 89.5 FM, Noon-3 pm.

The King and I, starring Yul Brynner and the original Broadway cast, on **Show Album.** KRON 96.5 FM, 1 pm.

Sunday Night Opera. Wagner's *Die Meistersinger* (Acts I and II) performed by the chorus and orchestra of the 1974 Bayreuth Festival. KKHI 1550 AM/95.7 FM, 8 pm.

Nuclear Power debate with the Sierra Club, Ecology Center and industry representation on **Response/Feedback,** live call-in. KJAZ 93 FM, 9 pm.

Seven-Second Delay, call-in talk show hosted by Fred Wayne with interesting and varied guests. KRE 1400 AM/103 FM, 9 pm.

The Goon Show. Tonight: "The Internal Mountain." KALW 91.7 FM, 11 pm.

MON., MARCH 8

CIA Oversight Committee discussed with Congressman Leo Ryan on **Owen Spann.** KGO 810 AM, 11:05 am.

Call Me Madam starring Ethel Merman and the original Broadway cast on **Show Album.** KRON 96.5 FM, 1 pm.

SF Board of Supervisors meeting, live from City Hall. KPOO 89.5 FM, 2-5:30 pm.

UFO's are the subject with **Jim Eason.** KGO 810 AM, 3:30 pm.

Romeo and Juliet by Prokofiev plus his *Suite from Lieutenant Kije*, and Brahms's *Symphony No. 2 in D* featured selections performed by the **Philadelphia Orchestra.** KKHI 1550 AM/95.7 FM, 8 pm.

TUES., MARCH 9

George M! starring Joel Grey in his award-winning Broadway performance on **Show Album.** KRON 96.5 FM, 1 pm.

Rice Pot. Third World Communications presents Asian-American poets and interviews with community people. KPOO 89.5 FM, 1-3 pm.

SF Board of Education meeting, live. KALW 91.7 FM, 7 pm.

Musicians Want Ads. Putting Bay Area musicians and performers in touch with each other plus where local bands and groups are playing. KRE 1400 AM/103 FM, 8-8:10 pm.

Boston Symphony. Haydn's "Hornsignal" *Symphony No. 31 in D*, Schoenberg's *Theme and Variations for Orchestra* and Saint-Saens's "Organ" *Symphony No. 3 in C Minor.* Selji Ozawa conducts. KKHI 1550 AM/95.7 FM, 8 pm.

WED., MARCH 10

Women in Crime is the topic on **Options,** and David Selvin interviews Hurricane Carter, the subject of Bob Dylan's recent song. KALW 91.7 FM, 11 am.

Women's Voices can be heard singing and speaking with hosts Renee Montagne and Francette Marie. KPOO 89.5 FM, 11 am-noon.

Hollywood Babylon author Kenneth An-

ger talks with **Jim Eason.** KGO 810 AM, 3:05 pm.

Concert-by-the-Bay. Britten's *Peter Grimes*, Glazounov's *Plano Concerto No. 2 in B* and Schoenberg's *Pierrot Lunaire.* KKHI 1550 AM/95.7 FM, 8 pm.

Dimension X. Radio adaptations of Ray Bradbury (creator of *Star Trek*) short stories. Tonight: "There Will Come Soft Rains" and "Zero Hour." KSFO 560 AM, 8 pm.

I Thought I Saw A Shadow. A scientist injects himself with a serum that separates his shadow from his body... and the shadow can kill! **Mystery Theater.** KSFO 560 AM, 9-10 pm.

THURS., MARCH 11

Grand Canyon photographer-explorer Emery Kolb, now in his 90s, talks about his life within the canyon on **Options.** KALW 91.7 FM, 11 am.

Godspell, the motion picture soundtrack, on **Show Album.** KRON 96.5 FM, 1 pm.

Drug Report. Rundown of street drugs currently available in the Bay Area by Dr. Bruce Radcliff of the Pharmaceutical Research Laboratory in Palo Alto. KRE 1400 AM/103 FM, 5:55-6 pm.

Cookin' with Charles Clay. Jazz, blues, poetry and guests. KPOO 89.5 FM, 7:30-10 pm.

The Great Gildersleeve plus Lum & Abner on **Golden Age of Radio.** KSFO 560 AM, 8 pm.

New classical releases: Mozart's *Magic Flute Overture*, Ruiz-Pipo's *Paintings for Guitar and Orchestra* and Dvorak's *Plano Concerto in G Minor.* KKHI 1550 AM/95.7 FM, 8 pm.

Pandora. Hundreds of years in the future, in a society where there is only love and happiness, Pandora threatens to unleash her sorrows. **Mystery Theater.** KSFO 560 AM, 9-10 pm. —B. Lance Greenfield

GAY

Unitarian-Universalist Gay Caucus meets, 3/5, 7:30 pm, with guests Richard Adams and Tony Sullivan, a gay couple who married in Colorado (Sullivan now faces deportation). At the First Unitarian Church, Franklin/Geary, SF.

Group jogging: Twin Peaks run, 3/7, meet 10 am at 118 Saturn and ride up or run both ways, then return for a piece of birthday cake; Stern Grove run, 3/14, meet 10 am in the lower parking lot off Crestlake Dr.; both SF, call 626-9081 or 626-1350 for more info.

Poetry by Mark Weisman, Todo Matthews, Jon Hertzstam, Stanley Rutherford and Mark Huestis, 3/8, 8 pm, at the Blue Dolphin, 3819 17th St./Sanchez, SF, sponsored by the Rising Sun collective to raise money to open a coffeehouse in the Castro area, \$1 donation.

Gay Episcopal women's group forming as part of Integrity/San Francisco. Meeting 3/9, 7:30 pm, 5511 Diamond Heights Blvd., SF, 586-3413.

Parents of Gay People, an informal discussion group, 3/9, 7:30 pm, 4602 18th St., SF, 562-0202.

Daily raps for gay men and lesbians, on topics from sexual fantasies to problem drinkers, at the Pacific Center, 2329 San Pablo, Berk., call 841-6224 for a complete schedule.

Coalition to Defend Gays in the Military (affiliated with the Prides Foundation), formed to publicize all cases of discrimination against gay men and lesbians in the military, to raise funds for legal defense and to raise the issue of constitutional rights of gays in the military. For more info call 431-1522.

SF Gay Rap, Tues., 8 pm, 121 Leavenworth, SF, 771-1450.

GUARDIAN CLASSIFIEDS

Categories alphabetized as follows:

- | | |
|-------------------------|------------------------|
| Legal Notices | Real Estate |
| Appliances | Rentals |
| Arts & Antiques | Rentals Wanted |
| Auto Parts & Service | Rentals Shares |
| Automotive | Rentals Shares Wanted |
| Boats & Sailing | Rentals Sublets |
| Books & Publications | Rentals Sublets Wanted |
| Cheapos | Rides |
| Childcare | Schools |
| Clothing | Special Notices |
| Counseling | Travel |
| Employment | TV & Stereo |
| Employment Wanted | Unique Services |
| Entertainment/Billboard | Vacations/Retreats |
| Food | Women |
| Garage Sale | |
| Groups | HOME SERVICES |
| Home Furnishings | Carpentry |
| Instruction | Carpets & Floors |
| Instruction—Dance | Cleaning |
| Instruction—Music | Design & Renovation |
| Lifestyles | Electrician |
| Lost & Found | Gardening |
| Men | Household Repair |
| Metaphysical | Locksmith |
| Misc. for Sale | General Home Services |
| Misc. Wanted | Moving/Hauling |
| Music | Painting |
| Outdoors | Plumbing |
| Performing Arts | Roofing |
| Personals | Window & Glass Repair |
| Personals—Business | |
| Photography | |
| Professional Services | |

LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT

File No. 17787

The following persons are doing business as: VICTORIAN WINE AND SPIRITS SHOP at 3821 24th Street, San Francisco, CA 94114.

Charles Gerard Barany Jr., 3955 18th Street, San Francisco, CA 94114.

Willis Jerome Larkin, 3955 18th Street, San Francisco, CA 94114.

This business is conducted by Co-Partners. Signed Charles G. Barany Jr.

This statement was filed with the County Clerk of the City and County of San Francisco, California, on February 13, 1976.

Pub. Dates: Feb. 26, March 4, 11, 18, 1976. B-69917

FICTITIOUS BUSINESS NAME STATEMENT

File No. 17616

The following persons are doing business as: CGA ENGINEERING SYSTEMS at Box 577, 625 Post St., SF, CA 94109.

Robert John De Louche, 384 25th Avenue, San Francisco, CA 94121.

Timothy Patrick Gallagher, 4030 California, San Francisco, CA 94121.

Armand Louis Benge III, 626 Goodhill Road, Kentfield, CA 94904.

This business is conducted by a general partnership.

Signed R. J. De Louche
T. P. Gallagher
A. L. Benge III

This statement was filed with the County Clerk of the City and County of San Francisco, California, on Jan. 30, 1976.

Pub. Dates: Feb. 12, 19, 26, March 4, 1976.

NOTICE TO CREDITORS

No. 212931

Probate Dept.

SUPERIOR COURT OF THE STATE OF CALIFORNIA FOR THE CITY AND COUNTY OF SAN FRANCISCO.

Estate of

FANNIE DOROTHY FARRAR

Deceased

Notice is hereby given by the undersigned as ADMINISTRATOR of the estate of the said decedent to the creditors of and all persons having claims against the decedent to file them, with the necessary vouchers, in the office of the clerk of the Superior Court of the State of California, in and for the City and County of San Francisco, or to present them, with the necessary vouchers, at the office of HIS attorney.

JEROME FISHKIN
1515 Vallejo St.
in the City and County of San Francisco, which said last-named office the undersigned selects as HIS place of business in all matters connected with estate of said decedent, within four months after the first publication of this notice.

VICTOR S. FARRAR
ADMINISTRATOR of the estate of said decedent. Dated: San Francisco, California, January 7, 1976.

JEROME FISHKIN, 1515 Vallejo St., San Francisco, California. Telephone: 673-3113. Attorney for ADMINISTRATOR.

Pub. Dates: Feb. 12, 19, 26, March 4, 1976.

The Bay Guardian was adjudicated a newspaper of general circulation in San Francisco County on November 5, 1975, and can now publish your legal notices. Call Steve at 824-2506 for charter rates and information.

APPLIANCES

Appliances — Moving to N.Y. Sears large fridge \$150. Robert Shaw gas stove, \$35. Maytag washer and dryer, \$60 each. All in good repair. More! More! Call 647-0987 days and early evenings.

ARTS & ANTIQUES

French Doors, used. We gotta lotta. Lotsa sizes and styles. 845-4751

Brass and china Victorian plumbing fixtures. Marble and pedestal sinks. Clawfoot tubs, brass and china showerheads. Warm wooden toilet seats and strange toilets. 845-4751.



670 Second St., SF 957-1242 / 43
Open 7 Days, M-F, 10-5, Sat. & Sun., 11-5

Jewelry Items, necklaces, rings, bracelets, beads, amber, malachite, hishi, etc. Low price. 566-7014.

Antique Turkish-Zeigler Rug, 17' x 12' Beautiful floral pattern. Moss Green, blue, orange. Evenly worn. \$875. 845-5586.

1905 Wurlitzer Nickelodeon player piano. \$2800. Excellent condition. 835-3667.

3 pairs matching deco green floral print drapes. 4 panels - 28"x81", 2 panels - 87"x81" \$75. Trunk, \$35. 387-7069.

ART DECO AIRBRUSHED

Mural Designs and Graphics. See my work at Orpheus Stores, SF.

Frank 782-7730

Apple-Pear Crate Labels. 40-50 year old. Quantity. Must Sell.

929-8827; 826-8337. After 6 pm

ART SERVICES

Street Merchants and Artists Wanted! For booth rentals at The Fog Dog Summer Festival-Monterey Fairgrounds. For information write Fog Dog, P.O. Box 2163, Berkeley, CA 94702 or phone 836-1543, evenings. 548-4393. Deadline 3-31.

INKWORKS
Collective Printing for the community. Books, Posters, Leaflets, Brochures. 4220 Telegraph Ave., Oakland. 652-4364.

Custom handmade shoes and boots, moccasins and clogs. Call Michelle.

LAUGHING MOON COBBLERY
282-5661 660 York, SF

African Beads
Always a Large Stock
Call Mel, 387-1476

CALLIGRAPHY
cards, poetry, quotations, letters, you name it, I'll scribe it — beautifully. Call Mary Lou, 282-9948 — reasonable rates.

AUTO PARTS & SERVICE

In Downtown San Francisco - AUTO PARTS, FOREIGN AND DOMESTIC - Top Brands - Low Prices at Kray's - 160 7th Street - 621-3311.

Is your VW bugging you? Call the Buggery for cheap, thorough repairs by 2 gay men. Call evenings 863-3202 or 431-7244.

Auto Mechanic
Foreign & Domestic. 10 years experience at people's prices. Phone Bob, 566-3646.

5 tires 4 sale 185x15 new steel belt 6-ply radials. \$125. Don, 621-4112.

TUNE-UPS
MINOR REPAIRS, CARBURATORS, INDIVIDUALIZED INSTRUCTION. All makes - parts at cost - \$8/hr.

TIM'S TUNE UPS
332-9100

Perpetual Motors
Anti-seist, people's garage. Honest, quality work. All makes—especially Volvos, Datsuns. 863-1431. Tuesday-Saturday, 10-6.

AUTOMOTIVE

BUYING A USED CAR? Don't get a LEMON! Independent Evaluation Service Protects YOU! Telephone 665-2487

'67 Rambler. Reliable, dented. New brakes, tires, muffler, shocks. Needs clutch. Asking \$250. 826-3482.

1954 Pontiac Starchief (4 door sedan). 17,000 original miles. Mint condition. All leather interior—coral & white. \$2900. 835-3667.

'61 GMC Schoolbus. Rebuilt engine, clutch, radiator. Insulated wood interior, cabinet, skylight, raised roof. \$3,500/best offer. Dennis, 668-1564.

Chevelle 1966 - white 4-door 6 cylinder stick shift with new brakes and clutch. A good car for \$450. Call 647-0987 days and early evenings.

Motorcycle! 1972 Honda 350. Runs fine must sell! \$475 or best offer. Leave message for Mark at 826-8358. I'll call back quick!

'60 Chevy pick up — home-made camper. Gypsy wagon! (Stove, bed, etc.) Live in it! 285-9846.

'66 Ford Pickup 1/2 ton. Excellent condition, new paint. Excellent engine, transmission. \$1,450. Firm. Jim, 626-9190.

International stepvan. Former UPS truck. \$1,000. 387-0409.

BOATS & SAILING

SAILING NAVIGATION and ECOLOGY classes on the bay. Hauser Institute, P. O. Box 281, Sausalito 94965.

BOOKS & PUBLICATIONS

SF Women's Center/Switchboard Library open to women 10 am-10 pm daily. Have books, periodicals and resource books by and for women. Call us at 431-1414 for info or books to donate.

I buy books, paperbacks, hardcovers, scholarly collections. Top prices, free pick-up. 654-8231.

Want to sell your artwork? Want to buy artwork? You must have this indispensable book. "Exhibiting Spaces 75-76." 260 pp., paper. \$6.95 (including postage and handling). Send payment with order to SHP, 61 Collins, SF 94118.

CHEAPOS

The **Guardian Cheapos** are a mini-bargain basement of items **FOR SALE or WANTED.** You can place a **CHEAPO** for \$2 (Ads must be a maximum of 10 words, must be private, party ads, items wanted or for sale must be \$50 or less and the price must appear in the ad. **ADS FOR FREE ITEMS WILL BE RUN FREE!** You must say it's free in the ad.) Send to **GUARDIAN CHEAPOS, GUARDIAN BUILDING, 2700-19th St., SF, CA 94110.**

Selling your car? Looking for wheels? Call David at the Guardian Classifieds, 824-2506.

Wanted to buy—reasonable second hand bar bells and weights. 564-9264.

Professionally-finished Deco dresser. Superb condition. \$50. 843-7182. Well worth it!

Free male gray and white kitten. 928-7345. Call after 4 pm.

Overstuffed chair \$50. Swinger camera \$8. Toaster oven. \$15. 681-4927.

Free Color TV, 21 inch Magnovox console. Works; needs picture tube. 339-8271.

Gourds, raw, uncut. For musical instruments, etc. 25¢-\$1. 841-5979.

Red drapes (2 pr-50x82) with matching rugs (2x4, 4x6). \$40. 751-8028, early AM. Lance.

CHILDCARE

DAY care & nursery school now open at 19th Ave. Baptist Church between Irving & Judah. Ages 2½-6 yrs. 7 am to 6 pm. Full or part-time, qualified teacher, structured program, non-denominational. Call 564-7721.

After School Activity Program now has openings for primary school age children. Eureka/Noe Valley. Call 864-9181.

EXPERIENCED female available for day child-care in your home. Would prefer a group of children. Sunshine, 567-1301.

Snuggery—pre-school/daycare. Creative caring atmosphere. Licensed non-profit. Ages 2½-5. 7:30-5:30. Berkeley, 548-9121.

THE VERY BEST DAY CARE-EVER!!

Breakfast & Lunch. Montessori Ed. program. Medical/Dental. Sunny country atmosphere. Transportation avail. Free in So. S.F., S.B., & D.C. Call 871-0353.

Openings now. 3-5 yrs. Full-time creative child-care in Mission. \$25 per wk. 861-6208.

CLOTHING

Mike's Patchwork denim jackets, skirts, pants — each creatively different. Price variety. Custom fittings. 530-1619/261-5653.

COSTUMES
BICENTENNIAL—RENAISSANCE
Historically accurate costumes custom made by experienced theatrical costumer. Lady Alice

BORED?
LOOKING FOR MEANING?
Breaking old patterns by Gestalt, Gurdjieff, meditation, dreamwork, and jokes. Chris. 849-4762.

ALCOHOL COUNSELING
Treatment for the whole person, not just the symptom. Come back together. 849-4762.

EMPLOYMENT

Beautiful or original handmade clothes wanted for shop in Rockridge area. Call 655-7461, M thru S.

COMMUNITY ACTION
E. Bay Citizen's Action Organization seeks socially minded, hard working individuals to canvas for membership & fundraising. Management opportunities. 654-1797.

HOUSEKEEPER
Young physician of the male persuasion seeks person for housecleaning, light cooking, yard work. Need be responsible, presentable and sane. Own room, board. \$76 per month allowance and free medical care. Send application to Guardian box 10-19-L, 2700-19th St., SF, CA. 94110.

ARE YOU SATISFIED
With your present family income? Let your ability supplement your income. Husband & wife work together. For appointment, phone 584-4819, between the hours of 3 and 5, weekdays.

FIND A JOB YOU ENJOY!
Seminars, individual counseling, Resumes. Call for no-cost interview.

CAREER DESIGN
San Francisco (415) 929-8150 or 929-8161
Recognized Career Experts

ACCOUNTANTS-BOOKKEEPERS
Temporary assignments. Apply 681 Market St. Accountants Temporary Staff. Call 495-TEMP.

Wanted: Legal Secretaries and Typists. No fee. Mary Souza Personnel Agency, 12 Geary. Phone 433-7575.

GAY RESEARCH PROJECT
Needs person to transcribe tapes. Interesting subject. Part-time. Salary negotiable. Daniel: 826-8863, 9:30 am-10 pm.

Audition for two paid positions in Misco Frisco Pupperty Co. Phone 665-1680 or 661-5916.

Models: very skinny, tall, attractive. W/F needed. nude photography "Rick" P. O. Box 2151, San Leandro 94577.

Are you a bright, educated woman (20's-30's) who would like to earn \$700 to start in modern Berkeley Dental office, work 4 1/2 days per week, generous vacation, other benefits, in the position of secretary? You will need previous experience in Dentistry or should be prepared to study on your own and learn rapidly. Guardian Box 10-21-N, 2700 19th St., SF 94110.



All Foreign and Domestic Repairs
931-7825
Guar VW Engines at Peoples Prices

VW Tune Ups \$10.95 and Parts with Ad

1970 McAllister near Petrini Plaza

FROG PRINCE COMMUNICATIONS
has space for charismatic and aware people—artistic verbally, entertainers welcome. Go for croak. 444-7411.

ARE YOU UNEMPLOYED?
Having problems collecting unemployment benefits? Free unemployment insurance counseling. Learn your rights! Not a gov't agency. Workers Rights Center, Mon.-Sat., 10-1; Mon., Wed., Sat., 5-7:30. 6025 Shattuck Ave., Oakland. 653-5510. East Bay callers encouraged.

FEMININE ATHLETIC WOMEN
For quality wrestling films. Maximum weight 130. No experience necessary. Details, interview, Box 582, Sebastopol, CA 95472.

ARTIST WANTED
We are looking for a portrait artist or cartoonist. Simplicity and speed is required. Submit a drawing of former President Nixon to P. O. Box 2293, Walnut Creek, CA 94595.

PHOTOGRAPHIC MODEL
Novice to help me complete portfolio. Woman 20's or 30's. Chaperone welcome during photo sessions. \$15/hr. Guardian Box 10-22-B, 2700 19th St., SF 94110.

CATALOG DISTRIBUTION—EAST BAY—Alternative school has part-time positions available for distributors. One or two full weeks/month. Low pay—good company, prefer commitment to alternative education, prefer own car, but not necessary. 655-6791.

BAY GUARDIAN

Immediate opening for experienced salesperson in Guardian Classified Ad Department. Call Steve. 824-2506.

ADVENTUROUS?
Help the Guardian subscription department in its quixotic climb through a mountain of paper for 4 hours in exchange for an exhilarating 24 issue Guardian subscription and a feeling of accomplishment. Sign up at 824-7660.

The BAY GUARDIAN often has openings for phone solicitors: part-time, evening hours. If you have a good phone voice and enthusiasm for the Guardian, call Glenn Murta, Mon.-Thurs., 5-9 pm at 824-7660 for details.

BE A GUARDIAN ANGEL
For each 4 hours you volunteer (eves. preferred), we will rain a 24 issue Guardian subscription on your head (or the head of your choice). Steep yourself in the redolent atmosphere of alternative journalism! Call Glenn, 824-7660, Mon.-Thurs., 5-9 pm.

ENTERTAINMENT BILLBOARD

CHICAGO BLUES GUITARIST
NEEDED FOR GROUP. CONTACT PAUL GREEN SAT. THRU WEDS. 8 am-5 pm. 843-4832.

BASSIST
Experienced. Seeks group presently making enough money to live. Call 771-9119 after 4. Josh.

DISCOTHEQUE PARTY MUSIC
Let Craig bring a NY style disco experience to your next party. Professional d.j. and complete sound system. Craig Barney, 548-9114 (evenings).

FOOD CATERING
DINNER AT EIGHT
INTERNATIONAL CUISINE
PREPARED AND SERVED
IN YOUR HOME
285-1239

Vitamix Blender-Breadmaker. From grain to pan. Reverse action. 835-4279.

GARAGE SALE

Garage Sale - we are moving to upstate N.Y. and have a household to sell plus some carpenter shop supplies & tools. Our sale will be March 6th & 7th from 9 to 5 at 534 Mississippi St., San Francisco.

GROUPS

DREAM WORKSHOP
A Jungian Approach
The creative aspect of the workshop will include dreamwork, painting, poetry, writing and other creative forms of expression which will enable us to activate our imaginations as well as become more in touch with the nature of the unconscious. Sessions starting Mon. eve., Mar. 8, 7-9:30 pm; Tues. afternoon, Mar. 9, 1-3:30 pm; Wed. eve., Mar. 10, 7-9:30 pm at the SF Jewish Community Center, 3200 California St. Call 346-6040 or 567-8921 (home).

BIOFEEDBACK
classes & individual training for learning deep muscle relaxation, creativity, concentration, meditations. 444-5513.

GESTALT INSTITUTE OF SAN FRANCISCO AWARENESS PROGRAM
EVERY MONDAY 4-8 PM

Focuses on awareness and personal growth. Drop in when you want, stay as long as you can. Groups are led by advanced trainees under the supervision of Institute members. AT 1719 UNION ST., SF FEE: \$3.00 EACH VISIT AT THE DOOR (415) 776-4500

ADVENTURES IN CREATIVITY
Our humanistic, supportive orientation and variety of approaches including Gestalt, psychodrama, encounter, and Megavitamin therapy will assist you in growing beyond stabilization to change. In addition, we offer shy, gay, and communication awareness groups. Standard fees. Call 777-1323.

ASSERTIVE BEHAVIOR TRAINING
Next Group Begins March 11
Individual Instruction Available
SOCIAL LEARNING CENTER
For Information Call 665-7566

HARRAD HOT SEAT
People meeting people in a structured, caring environment. Find what you want every second and fourth Wednesday evenings. Oakland, 492 37th Street at Telegraph. 654-2474. 7:30 pm. \$2.

BODY WORKSHOPS
Reichian/Bioenergetic sessions working with anger, joy, sexuality, grief. Day long groups: women's, men's, mixed. Peter Hanrahan and Lynne Anne. 841-6500.

GAY PRISONER SUPPORT
Join Hands. Bimonthly newspaper. \$4/yr. Free to prisoners. Write Join Hands, Box 42242, SF. Office: 121 Leavenworth

TOGETHER AND FREE DISCUSSION GROUPS
A new discussion group, Together and Free, has recently been formed, focusing on communication between men and women within a social environment stressing support and honesty. The group is primarily a social gathering. Meets every Friday evening, 7:30 pm. Public: \$2.50. Students: \$2.
Topics for discussion:

March 5: "Independency" vs. Dependency in a relationship. New ways of expressing independency in male-female relationships.

The California Club of California, 1750 Clay St. at Van Ness, SF, 94109. 563-3874.

COUNTRY WEEKEND CREATIVITY
Art-Movement Groups for people in the helping professions. \$40 includes food, materials, lodging. 879-0894.

GROUPS
The Institute of Human Abilities weekly mark groups gathering people that want more in life, providing places for people to gain insight into the MORE philosophy, to have questions answered, to have further questions raised; to have fun! Mark Group Commitment \$2.50 or whatever.
8 pm 1854 23rd Ave.
Thursdays 564-2558 San Francisco

Playday For Adults
March 15th, all day. Sandplay, dress-up, music, fingerpaint, etc. Unlimited. Eddie, (415) 388-2947. Experienced in Gestalt, Counseling and Play. \$10/barter.

ONGOING GESTALT GROUP
A nourishing place to give creative expression to all yourselves.
Sanford Rosenberg, MFCC
Joan Wager, MSW
Meets eves. weekly
call 655-6538

HIGH ENERGY-RISK WORKSHOP
Creative weekend workshop facilitating movement through key barriers in your life's own high risk areas. Jack Hoag, 841-6500 ext. 537.

UNEXPECTED PLEASURES
an appropriate new social club — the first network and playspace for awareness people. 444-7411.

LifeWorks
Since December, LifeWorks people have participated in
• a bio-energetics workshop
• two weekend dayhikes
• weekly groups
• two body-awareness workshops and
• three parties!
• children's workshop
Find out what you've been missing at our free open house on Tuesday, March 9th at 7:30 pm at 1795 Union Street in SF. Single parents welcome. Refreshments! Call 567-7766 for further information. Robert W. Cromey, Licensed Therapist, Director.

THE LOVEMAKING EXPERIENCE
A Weekend in the country.
March 19-21

Graduates of E.S.T., Fisher-Hoffman, Living Love, Esalen and other consciousness-raising groups are invited to share a deeply moving and unusually rewarding opportunity to experience the pleasure of love consciously unfolding within you. TOM DURKIN: THE LOVEMAKING EXPERIENCE, NORTH BERKELEY COUNSELING SERVICE, FOR INFORMATION: JUDY GUERIN, 843-5267.

OPEN MIND
Awareness games, processes, experiences. Sundays, 8 pm, Berkeley Unitarian Fellowship, 1924 Cedar. \$2. For calendar, 549-2269.

THEATER THERAPY (FOR WOMEN)

We will be using theater, gestalt and body work techniques to reach and grapple with disowned aspects of ourselves. We want to work with women who are committed to creating an atmosphere that will support and encourage the risk of exploring personal issues. 8 women to a group. \$50 per 8 wk. session, Sunday eves. 7:30-10. Berk. 526-5253, messages.

T-A GESTALT GROUPS
Let go of old self-destructive ways and re-decide how you will live your life. Weekly groups, \$50 per 6 weeks or MediCal. Also occasional weekends. Call 548-7475.

LIVE YOUR LIFE

Time is running out! Life is too precious to waste. Are you getting the happiness and pleasure you want with people? Are you having trouble with your present relationships or in establishing new ones? Stop feeling misunderstood, frustrated and disappointed. Clarify what is important to you in a relationship. Learn how to communicate what you want. Find out how to resolve disagreements and conflicts. Become more confident, clear and open with others.

Register now for the following regularly scheduled workshops and groups:

-Making Relationships Work
-Exploring Open Relationships
-Communicating About Sexuality
-Sexual Enhancement Groups for Men, Women and Couples
-Orgasm Classes for Women

RESOURCE CENTER FOR HUMAN RELATIONS
6201 Harwood Ave., Oakland 94618
For further information, phone 653-8901
between 9 am and 4 pm, M-F

Group openings: women, men for mixed group. Co-leaders trained in gestalt and process therapy. Call Rene Tihista, L.C.S.W. 668-3250 days 668-1282 eves. Mary Dempcy, L.C.S.W. 668-3250 days 692-4773 eves.

Gay Reality

T-A communication games to enhance your personal and business life. Gay and higher consciousness raising specialization. Realities, 931-3026.

EXPLORING INTIMATE BEHAVIOR
Weekend workshop for men and women. March 19-21. For information call 668-3250/668-1282.

LEARNING ABOUT YOUR EYES

LIBRA EYES & VISION CENTER offers professional eye care and vision improvement. Basic Consultation and Myopic Groups openings. Call for more information. 383-3806. 42 Miller Ave., Mill Valley.

HOME FURNISHINGS

RUGS, unclaimed, 9 x 12, \$9.95 and up. Supreme Rug Cleaners, 2931 Geary Blvd. 752-9300.

WOODEN SPOOL TABLES
I've always got 'em. Any size from 2' to 6 1/2' 229-1273 - keep this number.

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W/M, 36, somewhat isolated by geography, work and temperament, seeks intelligent, affectionate, independent, attractive woman, into self-discovery, honest communication. No games — first and last ad. Guardian Box 10-22-P, 2700 19th St., SF, CA 94110.

This SF w/m, 5'7", 29, likes picnics, touring, skiing, dancing, tennis, plants and meeting a non-smoking woman of good appearance and disposition for playtime. Jeff, Guardian Box 10-22-M, 2700 19th St., SF 94110.

I'm 27, Black. My hobbies are dancing, music, cars, art, chess. I have an open mind & would like to correspond with a female who would share ideas & thoughts. Race, creed or color doesn't matter. If need be I'll send the first letter if I receive an address. Freddie Young, PO Box B-57698, Tamal, CA 94964.

WATERY DELIGHT, man, 35, soft to look at, 6.6 trim, no flab, dark brown eyes, light brown hair greying at the sides, refined yet down home, man of the sea and of fired earth, warm, open, honest, gentle, loving, unique person of many talents, believing that in this moment is the grandeur and beauty of being, an artist in his manifestations and the means to pursue the illusions of the mind. Good looking lady please reply with dazzling foot work and 3 box tops to Gary, Guardian Box 10-22-J, 2700 19th St., SF, CA 94110.

Lonely... I'm a very lonely man seeking to correspond with you; that is if you're a lady. Age & race doesn't matter. I'm 26 & I'm confined at San Quentin & have a release date next year. I'm Black, an Aries. I patiently await a letter from you. "I'm Mr. Lonely." Would you brighten my day please? Marlon King, PO Box B45473, Tamal, CA 94946.

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Fun-loving, 22 yr. old w/m, professional. Physically, mentally active. Looking for open relationships with independent, intelligent, unpossessive women. Bob, Guardian Box 10-22-G, 2700 19th St., SF, CA 94110.

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I'd like to meet a friend. Probably someone like myself: w/m, 26, non-aggressive/competitive. Fairly cerebral, and quiet. I would enjoy the company of someone who likes the ocean, redwoods, people-watching, eye-contact, and occasional seriousness & silliness. Guardian Box 10-22-C, 2700 19th St., SF, CA 94110.

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FRIDAY 5TH

BALINESE ART Gallery opens its doors for the first time, with paintings and sculpture by D. K. Ding, I. Made Retjep and other Balinese artists and craftspeople. Beginning today, then Wed.-Sun., noon-5 pm and 7-10 pm, 1443 Polk, SF, 673-7065, free.

NORTH INDIAN classical sarod and tabla music opens the Ali Akbar College of Music winter concert season. Performed by Ali Akbar Khan and Pranesh Khan, two brothers who teach at the college. 8 pm, at the SF Theological Seminary, off Bolinas Road, San Anselmo, 454-6264, \$3.

LYNYRD SKYNYRD with their Southern good-time rock and roll, plus the Outlaws and Paris (featuring Bob Welch of Fleetwood Mac). Tonight and tomorrow night, 8 pm, Winterland, Post/Steiner, SF, dial TELETIX, \$6/\$5.60 advance.

GLASS FAMILY ESCAPADES and introspection of J. D. Salinger's *Franny and Zooey* and *Raise High the Roof Beams Carpenters* come to life in *Glass*, a dramatic adaptation presented by the Goodman Group's Artists' Collective. Tonight, tomorrow night and Sunday at 8:30 pm (also next weekend), at the Goodman Bldg., 1115 Geary nr. Van Ness, SF, 771-6624 or 776-9961 \$2.

TO STRIKE OR NOT TO STRIKE, that is the question of the hour in Clifford Odets's agit-prop theater classic of the 1930s. The play was originally staged for a special performance during a taxi driver's strike in New York, and the New City Theater presents the play this weekend in a benefit performance for Alameda County employees' union (SEIU Locals 250, 535 and 616). Tonight and tomorrow night at 8:30 pm and Sunday at 7:30 pm. Limited seating at the door or call for reservations for next weekend, 1819 10th St., Berk., 841-6500, \$2.50.

"D'YOU KNOW JOHN, I Love This Machine More Than I Love Your Uncle Walter," a conceptual film/performance by Kutay Kugay. At 8 pm, at 80 Langton Street, nr. 7th Street (between Folsom and Howard), 864-9244, free.

TOKYO STRING QUARTET plays music by Webern, Mozart and Brahms. 8 pm, Hertz Hall, UC Berk., \$4.25/\$2.75 students.

MOSE ALLISON, blues pianist and singer, thru 3/6. Shows at 9:30 pm, 11 pm and 12:30 am. At El Matorador, 492 Broadway, SF, 434-2913 or dial TELETIX, \$4.

"TOTENTANZ" or Dance of Death, Carlos Carvajal's dance exploration of mortality incorporating symbolism that grew up around the Black Plague of the Middle Ages, mime and ritual dance. Presented by Dance Spectrum, tonight and tomorrow night at 8:30 pm, Grace Cathedral, 1051 Taylor, SF, 824-5044 or Macy's, \$5-\$3.

LAWRENCE FERLINGHETTI and Michael McClure read poetry together at Veterans' Auditorium, Van Ness/McAllister, SF. \$2, Poetry Center, City Light Books.

Merrilyn Jones and Laurie Tanner in "Waiting for Godette." March 14, 8:30 pm, Cat's Paw Palace, 2547A 8th St., Berkeley.

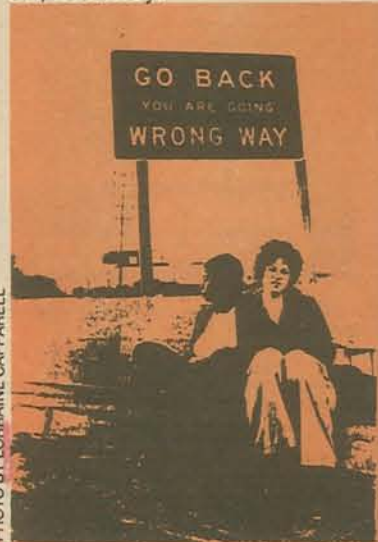


PHOTO BY LORRAINE CAPPARELL

FRIDAY TO FRIDAY

PHOTO BY ALEJANDRO STUART



Inti-Illimani, a musical group exiled from Chile, plays South American folk and protest music, including songs by Chilean singer/composers Violeta Parra and Victor Jara. At left, the charango, a ten-stringed instrument made from an armadillo shell, which the junta has outlawed. See March 7.

SATURDAY 6TH

ALTERNATIVE SCHOOLS: A solution to the crisis in urban education? Join the public debate on this issue, featuring Dr. Lee Dolson, president of the SF Board of Education, and State Sen. John F. Dunlop, who introduced the bill (now signed into law) that authorizes school districts to create alternative schools. 10 am, in Nourse Aud., 275 Hayes nr. Van Ness, SF, 474-4344, free.

COMPUTER MUSIC by Charles Dodge, Professor of Music at Columbia University, including *Earth's Magnetic Field*, *Speech Song*, *The Story of Our Lives* and other works. At 8:30 pm, 1750 Arch Street, Berk., 841-0232 or dial TELETIX, \$3/\$2.50 students/\$2 srs.

GILBERT AND SULLIVAN'S *The Yeoman of the Guard*, their second-to-last operetta, set in and around the Tower of London. In a rare twist for G&S, it doesn't have a "happily ever after" ending. Staged by the Lamplighters — in their 25th season, the only G&S repertory company in the US. Opens tonight, 8:30 pm, at the Presentation Theater, Turk nr. Masonic, SF, 752-7755, \$5.50-\$4.50/\$3-\$2.25 srs., students.

GUITAR DOCTOR Larry Cragg holds a workshop on guitar maintenance, including how to cure buzzes and rasps, how to set your own frets, correct warps and other money-saving secrets of the trade. Bring your guitar. Noon, at the Family Light School of Music, 303 Harbor Dr., Sausalito, 332-6051, \$3.

"STARZAN AND THE TICKLE Monster" and other films made by kids in the East Bay Music Center's children's film program premiere today. Most of the filmmakers are under 12 years of age. They made the shorts all the way from the idea stage through acting, filming, editing and sound. At 2 pm, Finnish Hall, 1819 10th St., Berk., 234-5624, 50¢ donation.

MUSEUMS AND LOCAL ARTISTS, an informal forum organized by a group of local artists to examine current museum policies toward working artists in the Bay Area. With representatives of SF Museum of Modern Art, Oakland Museum, de Young Museum Art School, artists Emily Dickinson and Joe Ramos and others. Registration 12:30 pm, seminar 1-5 pm, in the auditorium of the SF Museum of Modern Art, 4th floor, Van Ness/McAllister, 431-9832, free.

SUNDAY 7TH

MOZART SONATAS for piano and violin, the second in a series of concerts by Donald Pippin and Anne Crowden. 8:30 pm, Old Spaghetti Factory, 478 Green, SF, 648-1892, \$2.50/\$2 srs.

OPEN HOUSE at SF Community radio station KPOO, in celebration of International Women's Day. With poetry, art exhibits and music, featuring Sweet Chariot, also broadcast live on 89.5 FM, 3-7 pm, at the station, 532 Natoma/6th St. (Mission and Howard), SF, 864-7474, free.

THEATRE OF MUSICKE presents Medieval and early Renaissance music by Cantigas, Dufay, Machaut and others, performed on authentic instruments of the time. 8:15 pm, Live Oak Theater, 1301 Shattuck/Berryman, Berk., 841-5580 or 849-4120, donation at the door.

BANNED BY THE JUNTA: Inti-Illimani, Chilean musical group now living in exile in Europe, returns to the Bay Area with a concert



Masayuki Koga and his shakuhachi. March 10, 8-9 pm, at the Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.

of the traditional and contemporary Latin American folk music that the Chilean military regime has outlawed. 8 pm, Glide Memorial Church, 330 Ellis/Taylor, SF, 849-2568, advance tickets at Modern Times Bookstore, 17th St./Sanchez, SF, 621-2675 and La Pena, Shattuck/Prince, Berk., \$3.50.

YOUR SPIKE IS RUSTY? Never mind, join in the casual volleyball games anyway on the Marina Green. The games begin again for the 1976 season this weekend and continue Sat.-Sun. and holidays at 12:30 pm, on the green, Marina Blvd. nr. Divisadero, SF, free.

ARMIES OF THE WORLD assemble in one room at the Bay Area Military Miniature Society's first exhibition and competition. Military models from medieval knights to American Revolutionary militia and World War II Panzer troops. 2-6 pm, in the Jack Tar Hotel, Van Ness/Geary, SF, free.

MONDAY 8TH

GOLDEN STATE WARRIORS flack Hal Childs presents a film of highlights on the court, plus a discussion of the team — a must for diehard fans. 7 pm, Lurie Room,

Main Library, Civic Center, 558-3191, free.

AMERICAN BALLET Theatre: 16 Bay Area performances begin at 8:30 pm tonight with a gala performance (sold out, but you can call for standing-room prices) at the SF Opera House. The season continues thru 3/21 at the SF Opera House, Zellerbach Aud. at UC Berk. and Flint Center at De Anza College, with performances of Twyla Tharp's *Push Comes to Shove*, *Petrouchka* and *Le Baiser de la Fee* to music by Stravinsky, a ballet rendering of Genet's play *The Maids*, and 20 other works. Tickets \$12-\$5.50, 421-1000, TELETIX, Macy's, 642-2561 (UC), 257-9555 (Flint Center), and other major agencies.

SWITCH OFF THE SOAPS if you find the melodramatic plots aren't inching along fast enough for you and tune in to daytime tv's only alternative besides game shows. It's called *Womantime*, an hour-long magazine style program with interviews and films. Today, Mary Tyler Moore and Joan Micklin Silver, writer/director of the film *Hester Street*. Weekdays at 2 pm on KQED, channel 9, 864-2000.

DIAL-A-JOB: De Anza-Foothill Community College District has an around-the-clock service with recorded information about their job openings, updated each Monday. Call (415) 941-7270.

TUESDAY 9TH

OLE! Flamenco guitarist Carlos Montoya returns to the Bay Area for one night only. 8 pm, Zellerbach Aud., UC Berk., 642-2561, \$5.50-\$4/\$4.50-\$3 students.

BED OF NAILS, an exhibit of drawings, sculptures and environments by Anita Fisk. Thru 3/13, Mon.-Tues. and Thurs.-Sat. noon-4 pm, in the Lone Mountain College Art Gallery, 2800 Turk, SF, 752-7000, free.

ALVIN TOFFLER, author of *Future Shock*, makes more predictions in a talk called "The Outlines of Tomorrow: The Super-Industrial Revolution." At 8 pm, Flint Center, De Anza College, Cupertino, 257-9555 or 948-4444, free, but call to arrange for tickets in advance.

WEDNESDAY 10TH

MOUNTAIN MUSIC of the hammered dulcimer, played by Liz Browder, who teaches at the Family Light School of Music in Sausalito. This multi-stringed instrument is played with two hammers, somewhat like pounding on the strings inside a piano. At 3 pm, Arts Bldg., Room A133, City College, Ocean/Phelan, SF, free.

JOHNNY CASH brings his gutsy brand of country music to the Circle Star Theatre. Tonight thru Friday at 8:30 pm, plus two shows 3/12-13,

1717 Industrial Road, San Carlos, TELETIX, Macy's and other agencies, \$8.50-\$5.50.

PAUL ROBESON memorial tribute, featuring the film *Borderline*. This avant-garde movie was made in Switzerland in 1929-30 and features an appearance by Robeson's wife Eslanda. At 9:30 pm, with an introduction by Albert Johnson, at the Pacific Film Archive, in the University Art Museum, 2621 Durant, Berk., 642-1124, \$1.50.

SOUND AND RHYTHM from poets Lorenzo Thomas and David Henderson plus Henderson's band Ghetto Violence and the Black Dimensions Dance Theatre. Part of the SF State Poetry Center series. 3 pm, Studio One, Creative Arts Bldg., on the campus, 19th Ave./Holloway, SF, 469-2227, free.

THURSDAY 11TH

VOICE PLUS ELECTRONICS produce some turned-on sound in original works by Dalene and Ed Drake. 8:30 pm, at the Blue Dolphin, 3819 17th St./Sanchez, SF, \$1.50 donation.

60,000 BOOKS have been donated for the 12th Annual Book Sale sponsored by the Friends of the SF Public Library. The sale opens today with a preview (\$3/members free) 5-9 pm, and continues with no admission charge, 3/12, noon-5 pm, and 3/13-14, 10 am-5 pm (all books half price on Sunday). In Polk Hall, Civic Center, SF, 558-3770.

MUSIC MAKER Peter Englehart turned to making instruments for a bigger creative rush. Instruments he created from steel, brass and metal scrap for percussionist Airtio are on exhibit thru 4/4, 10 am-4 pm daily, in the SF Art Institute, 800 Chestnut, SF, 771-7020, free.

MAP OF KANSAS, a quilt made in 1883 with stitched rivers, railroads and county lines, is featured in a show of 30 Quilts of the West. In addition to patchworks of the old west, there are several large quilts dating from 1948. Thru 3/27 in the Plaza Gallery of the Bank of America Center, Mon.-Fri., 8 am-5 pm, California/Kearny, SF, free.

FRIDAY 12TH

LENINGRAD CHILDREN give a glimpse of how they view their world in some 30 paintings on exhibit tonight thru 4/9. Reception tonight, 5-8 pm, with Russian songs and delegates from the USSR embassy. At the Artists Embassy, International Center, 50 Oak, SF, 626-6974, call for gallery hours, free.

BHARATA NATYAM, classical dance of South India, and dances of Java. Performed by Mimi and Lesandre, 10 pm, Old First Center for the Arts, Van Ness/Sacramento, SF, 776-5552, \$2.

MOVIE SOUND TRACKS and their composers are highlighted at a three-day conference on The Art of Film Music: A Tribute to California's Film Composers. Lecture/discussion on the history and theory of film music, with veteran film composers Elmer Bernstein, Ernest Gold, Lyn Murray, David Raskin and Fred Steiner, tonight at 8 pm. Two documentaries on film scoring 3/13 at 11 am; a film on music in Hollywood films, 3/13 at 1 pm, plus *The Magnificent Seven*, with composer Bernstein; panel discussion with the composers, 3/13, 8 pm. All capped with a live concert of music adapted from scores of five short films, conducted by the composers, in Oakland Aud. All (except the concert) in the James Moore Theatre of the Oakland Museum, 10th St./Oak, Oakl., 273-3009, \$8 for the series/\$2.50 for a single event.

SUFI DANCING, a combination of Mediterranean folk dancing and religious chanting (Hindu, Islam, Judaic and others) designed to bring the participants to a sense of spiritual ecstasy. 7 pm, at the Unitarian Church, Cedar/Bonita, Berk., 845-4430, \$2.

More events inside

For complete Bay Area theater and movie listings (openings, first runs, foreign films, revivals, bargain matinees and TV movies), clubs, music, dance, radio highlights and gay events, see pages 20-23.